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THE One for AMIGA GAMES

Easily The Biggest-Selling Amiga Games Mag
ABC 51,625
Jan-Jun 1991

IMAGINEER
ANCO

THE RETURN OF A MAN CALLED SCREECH

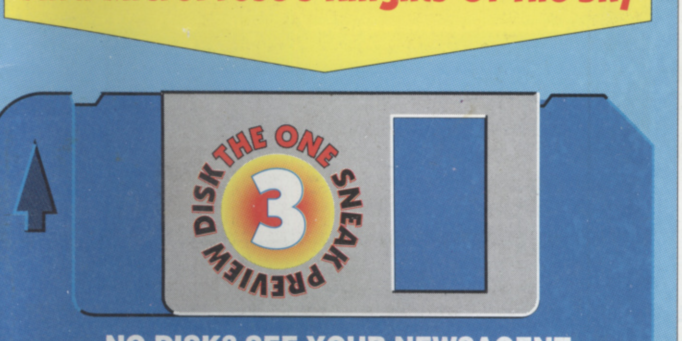
Anco's Design Guru Gives Basketball the Kick Off Treatment

FISTS-A-FLYIN' AND DOGFIGHTING ACTION

Fully-Interactive Demos of
Domark's Pitfighter
And MicroProse's Knights Of The Sky

Feeling Lucky Punk?

Domark's Pitfighter Gets Into Shape for a Christmas Showdown


DISK THE ONE SNEAK PREVIEW
3

NO DISK? SEE YOUR NEWSAGENT

Domark's
PITFIGHTER

KNIGHTS OF THE SKY
From MicroProse

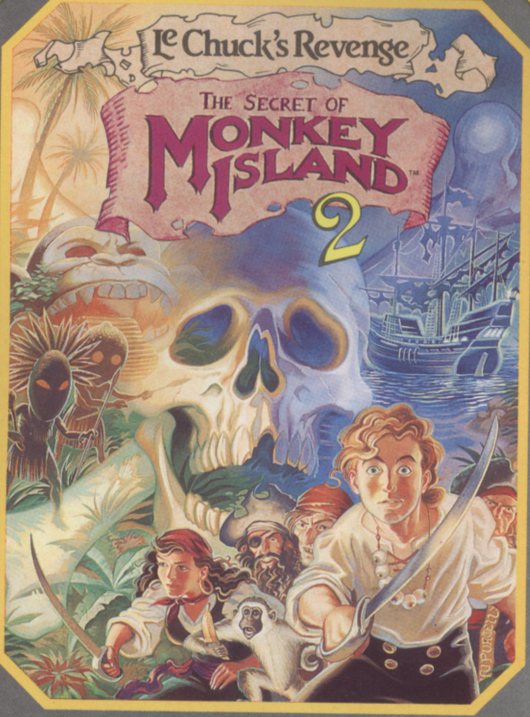
INSIDE THIS ISSUE:

- **CAMPAIGN** – Strategic Wargames From the Team That Brought You Conqueror
- **DIVE! DIVE! DIVE!** – Silent Service 2 Arrives
- **A DIAMOND GEEZER** – Harlequin Exposed!

WIN!
A Trip To The Lucasfilm Ranch In California!

10
9 770962 289034

THE MARK


Le Chuck's Revenge
The Secret of
MONKEY ISLAND
2

THE SECRET OF MONKEY ISLAND™ 2 - LE CHUCK'S REVENGE

The Secret of Monkey Island witnessed the demise of the evil ghost pirate Le Chuck at the hands of young Guybrush, and an agitated bottle of root beer. Guybrush doesn't have long to rest on his laurels however, because blood is thicker than root beer, and Le Chuck's brother is out for revenge.

Available on: PC Compatibility: EGA, VGA, MCGA. Requires 640K Ram AT or better recommended. Hard disc recommended. Supports AdLib™ and Roland™ and CMS Gameblaster sound cards.

Walk to door
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off

Screenshot from PC

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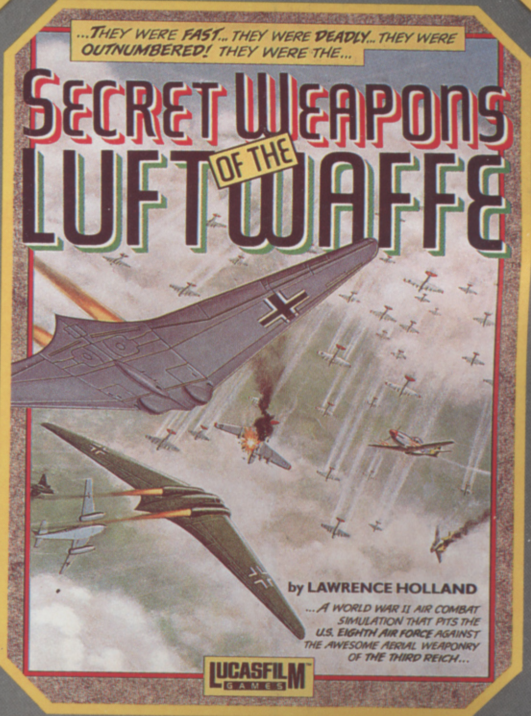
...THEY WERE FAST... THEY WERE DEADLY... THEY WERE OUTNUMBERED! THEY WERE THE...
SECRET WEAPONS OF THE LUFTWAFFE
by LAWRENCE HOLLAND
...A WORLD WAR II AIR COMBAT SIMULATION THAT PITS THE U.S. EIGHTH AIR FORCE AGAINST THE AWESOME AERIAL WEAPONRY OF THE THIRD REICH...

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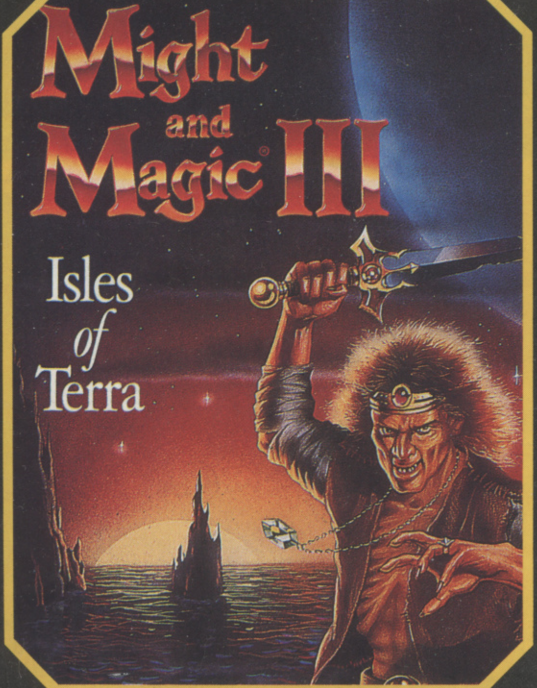
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Screenshot from PC

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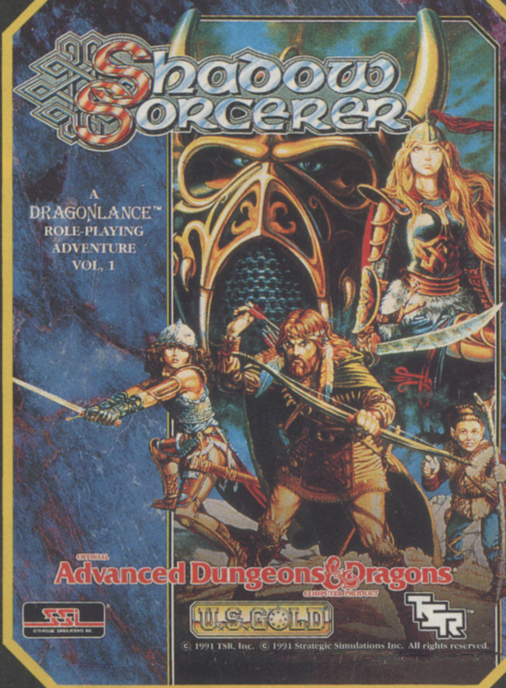
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Screenshot from Atari ST

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Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerable between different formats in quality and appearence and are subject to the computers specification.

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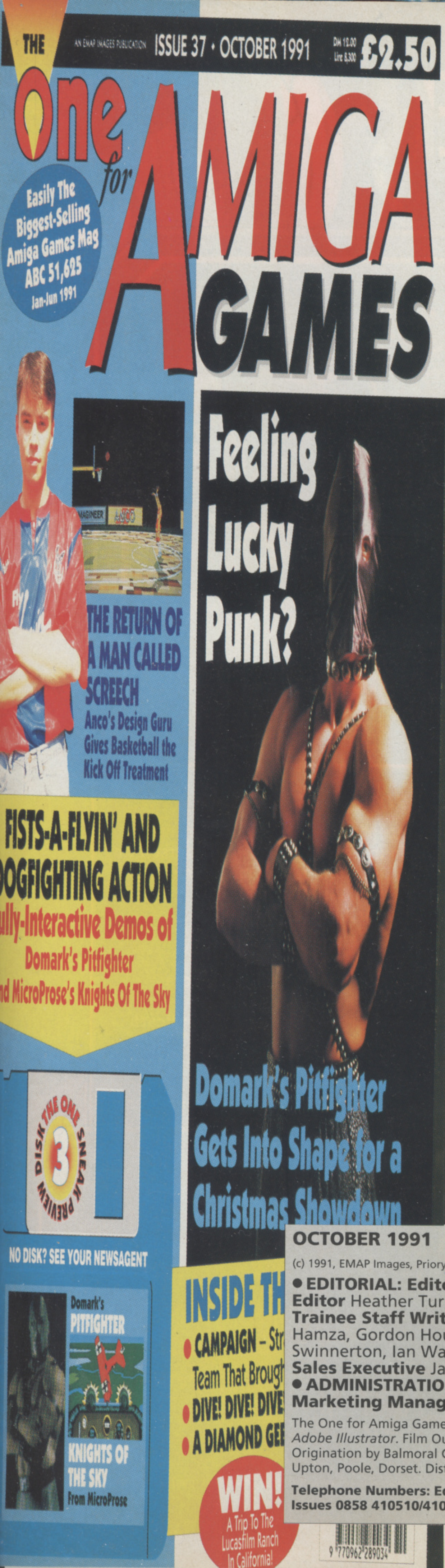
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INSIDE TH
CAMPAIGN – Str
Team That Brough
DIVE! DIVE! DIVE
A DIAMOND GE
WIN! A Trip To The Lucasfilm Ranch In California!

CON

WHAT A MONTH this has been here at *The One for Amiga Games*. The European Computer Entertainment Show was on and then off and then on again, our production editor ran off to get hitched and we've moved down from our penthouse suite into the bowels of EMAP Towers. No wonder we're exhausted. Having said that we haven't exactly been rushed off our feet reviewing software. Why? Because the customary rush of September releases just hasn't happened this year (isn't this similar to what we were saying last month?). It looks as if everyone is saving the rush for Christmas, and what a Christmas it's going to be. Just check out our news pages to see some of the exciting new developments that will be making their debut over the coming months. Meanwhile the lack of software hasn't stopped us from bringing you some great features, including our brand new Profiles section, which gives you inside information on the faces behind the games you play. Happy reading!

Ciarán Brennan

7 **FORGET THE FLOPPIES you get on other magazines – we've put a hard disk on this month's cover! Check out our playable demo of Domark's superb conversion of *Pitfighter*, the toughest combat game yet...**

7 THE SNEAK PREVIEW DISK

Come fly with me, come fly, come fly away... There's a playable demo of MicroProse's *Knights Of The Sky* on this month's disk along with an opportunity to have a bash at Domark's *Pitfighter.*

10 NEWS

Where can you find the most exciting computer entertainment trade show, Vektor Grafix' new approach to flight simulators, a sports compilation with a difference and a game that will redefine the way we play adventures? In the only news pages worth reading of course!

24 PROFILES

Welcome to a brand new section which gives you the lowdown on some of the most influential people in the computer games biz. This month Infogrames' Henri Coron, Magnetic Fields' Shaun Southern, and Anco's Steve Screech are forced into the hotspot.

28 LETTERS

Look, we've just moved offices, the whole place is a disaster zone, the editor is tearing his hair out, and the Sarge got out of the wrong side of his bed and has been

OCTOBER 1991

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TENTS

like a bear with a bad head ever since. How do you expect us to answer your letters with all that going on? But don't panic, we managed, and here are three whole pages of your very own.

32 WORK IN PROGRESS

Other platform games aren't a patch on *Harlequin (right)*. Our WIP on Gremlin's new hero explains why. Also, as Entertainment International's Empire grows thanks to a strategic *Campaign*, our war correspondant is there to see it all.

42 WIN A TRIP TO LUCASFILM

California here I come, Right back where I started from… Yes, it's the second part of our exclusive US Gold competition which could have you winging your way to the Lucasfilm Ranch in California.

46 YO HO HO AND A DISK CHECKSUM

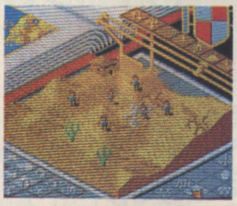
It's been the most debated subject among games players and games developers alike. There are those who like to do it, and those who have to prevent it. Is it really killing the industry or is it just an excuse for high prices? Finally, here's the definitive article on Piracy.

50 SOFTWARE MAP OF BRITAIN

Want to know where you can find the best computer games magazine in the world? Or where David Braben lives? Then take a look at our follow-up to the Software Map Of The World. Here are Britain's software landmarks exposed.

54 MY IDEAL COMPILATION

He's Ocean's software director, a job almost as important as chief taster for Walker's Crisps, but Gary Bracey has taken time out from his hectic schedule to tell us what games he'd like to play if he only had the time.



57 REVIEW

Sierra stuns us with its latest graphic adventure – and even our 'sub-ed' is impressed by MicroProse's *Silent Service II* (groan!). All this and *Lotus Turbo Challenge II* (left).

88 FOUR PLAY

Win yourself a four-player joystick pack from the new Tecnoplus range.

96 BUDGET

Populous for under a tenner? No, it can't be true! And *The Immortal* too, how can this be? And what's this? *Chase HQ*! What's going on?

100 ARCADES

Our man with a pocket full of change tells you what's hot in your local games gallery.

103 DEMOS

Forget your scrolling messages and picture of the USS Enterprise, as this month it's games, games, games…

106 STRATEGY

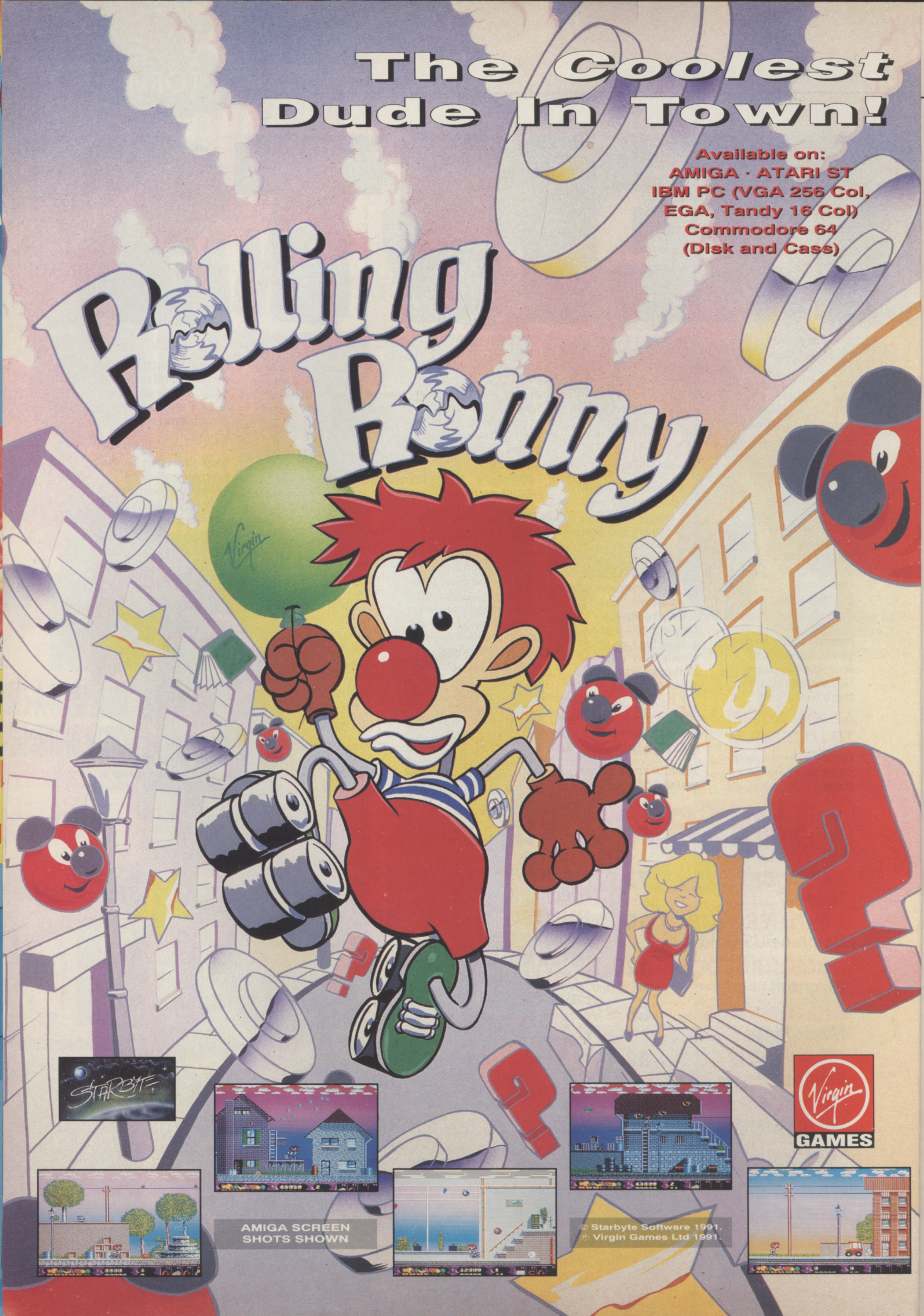
Read our report on the strategic aspects of *Railroad Tycoon* and become a *Brigade Commander* for a day.

108 TIPS

Populous tips from Bullfrog, and a player's guide to *Hunter* (above).

GAMES FEATURED THIS ISSUE

ALIEN BREED	Team 17	73
ANOTHER WORLD	Delphine/US Gold	10
ARMOURGEDDON	Psygnosis	120
BIG BUSINESS	Magic Bytes	68
CAMPAIGN	Empire	38
DEATH OR GLORY	Vektor Grafix	17
FINAL FIGHT	US Gold	91
GODS	Renegade	114
HARLEQUIN	Gremlin	32
HUNTER	Activision	108
INTERNATIONAL SPORTS CHALLENGE	Empire	19
KING'S QUEST V	Sierra	66
LOTUS TURBO CHALLENGE 2	Gremlin	80
MiG 29 SUPER FULCRUM	Domark	62
POPULOUS	Electronic Arts	116
RISE OF THE DRAGON	Dynamix	58
THE SECRET OF MONKEY ISLAND	Lucasfilm/US Gold	110
SILENT SERVICE II	MicroProse	77
TIP OFF	Anco	18
WILD WHEELS	Ocean	88
WORLD CLASS RUGBY	Audiogenic	85
ZONE WARRIOR	Electronic Arts	82



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Commodore 64
(Disk and Cass)

AMIGA SCREEN SHOTS SHOWN

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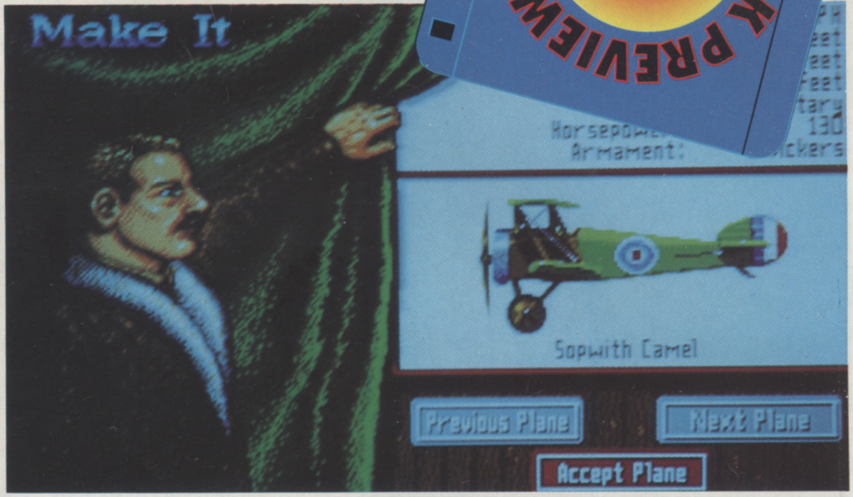
KNIGHTS OF THE SKY

THE ONE SNEAK PREVIEW DISK 3



MicroProse

If you've ever hankered after the opportunity to loop the loop or to execute a triple spiral cork screw, then you're definitely going to love this month's Sneak Preview disk. In conjunction with MicroProse we've brought you a playable demo of *Knights Of The Sky*, one of the few flight simulators where you don't get shot down because you're busy trying to find the auto-correcting gyroscopic attitude adjuster, or whatever.

And why is this flight simulator so simple? Because it's set in the First World War, when all you had to worry about was a joystick and throttle. Actually, that's not strictly true – you've also got to worry about the Hun on your tail, who's desperately trying to write his name in bullets across your shiny paintwork.

Our fully-playable demo drops you off right in the middle of a confrontation, where several enemy planes have you in their sights. So be prepared to take some quick action to avoid their fire, and then get back in there and start spitting some bullets of your own.

As with most flight simulators you can do nifty things like selecting four different views. The level of graphic detail can also be altered, so if you want a faster ride try switching some of it off. Of course the real thing contains a whole host of other options as well as a choice of aircraft and scenarios.

INSTRUCTIONS

Here are those remarkably few controls you have to worry about:

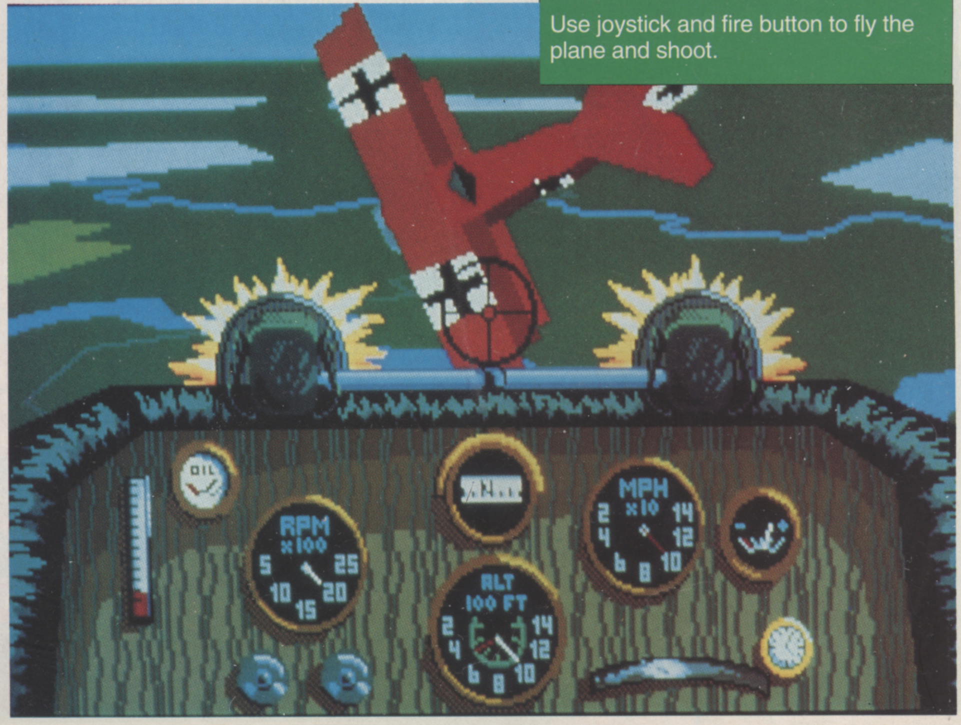
F1 – Front View
F2 – Rear View
F3 – Left View
F4 – Right View
O – Engine on/off
D – Detail Level Adjustment
+/- – Throttle Control
Esc – Quit

Use joystick and fire button to fly the plane and shoot.

THE FINISHED GAME

Due for release in November, the full version of *Knights Of The Sky* will include a number of options, including a two-player link, choice of aircraft and numerous missions which take place from America's entry into the war in 1916 to its climax in 1918.

Full missions are incorporated, as are single 'ace vs ace' duels, culminating in a head-to-head with Manfred von Richtofen – the Red Baron himself. Watch out for a full review, coming your way soon in *The One for Amiga Games*.



PITFIGHTER

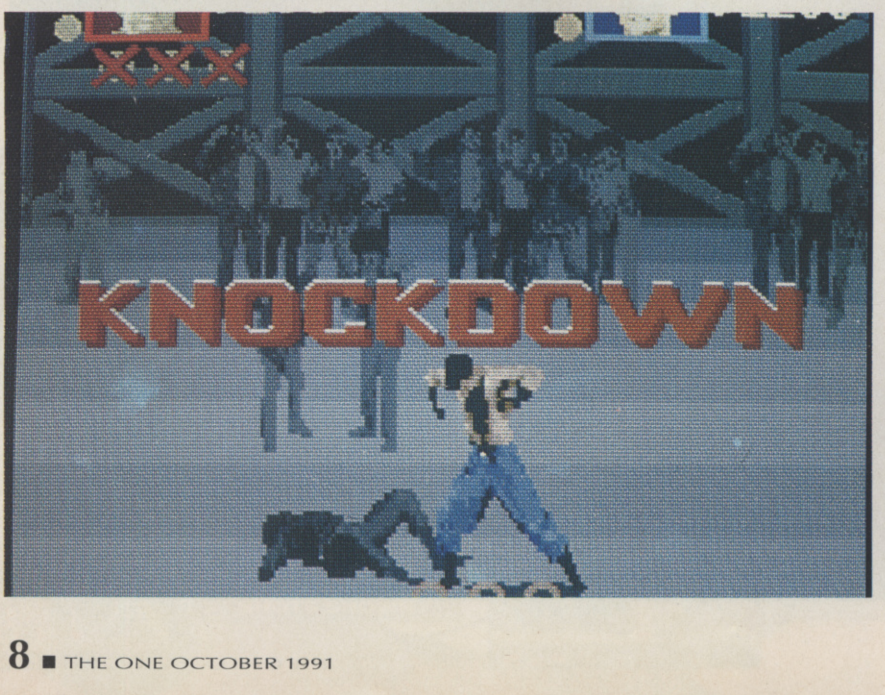
THE ONE SNEAK PREVIEW DISK
3

Domark

It's the most outlawed sport in the world and it's illegal for a very good reason. Pitfighting is not like other tame combat sports – anything goes! It's bloody, it's fast, it's exciting, and it's deadly! Are you man (or woman) enough to take on the challenge of *Pitfighter*?

In this demo you play Buzz, an ex-pro Wrestler, bulging with biceps, whose main advantage is the great degree of strength that he packs into every punch. Every pit fighter has his or her own special moves, and Buzz is no exception. His favourites are the body slam, the head-butt and the pile driver. You can either battle it out with the computer or a friend, but don't expect to stay friends for long.

In the final version you'll be able to choose between the three fighters and your task will be to enter an illegal brawl against eight uniquely styled opponents (either alone, or as part of a two-man team), in an attempt to win loads of cash. Pick-ups such as 'throwing stars' and crates are lying around to be used on your opponents, and three knocks out are needed to win each fight.



INSTRUCTIONS

Buzz has eight moves available:

JUMP – press fire and up
JUMP KICK – press fire and diagonally up to the right
PUNCH – press fire and right
KICK – press fire and diagonally down to the right
DUCK – press fire and down
PICK UP – press fire and diagonally down to the left
DEFEND – press fire and left
SPECIAL MOVE – press fire and diagonally up to the left

THE DOS AND DON'TS OF DISK LOADING

DO:

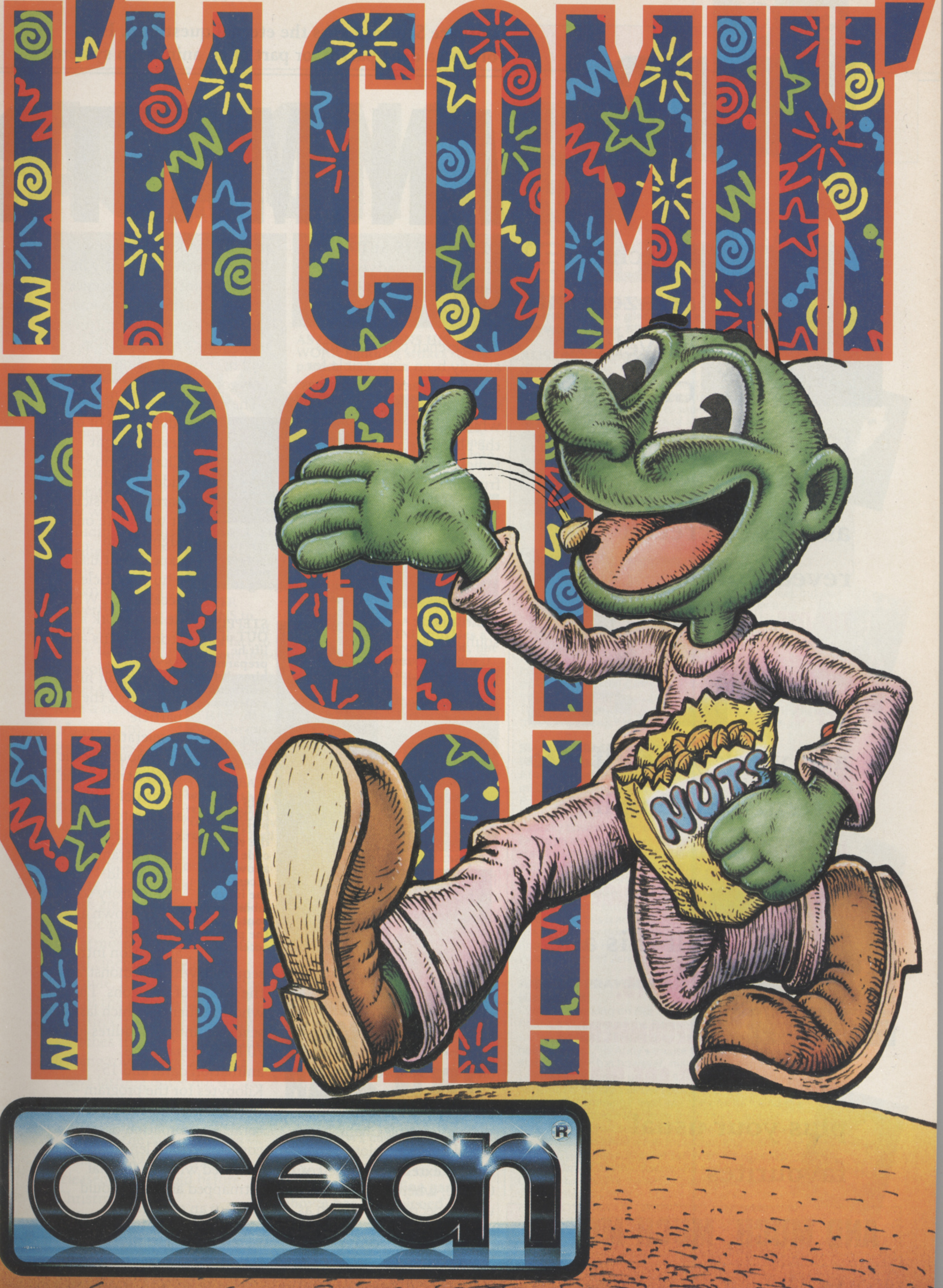
- **Remove all unnecessary peripherals while your computer is switched off.**
- **Insert your disk and turn on your computer.**
- **Press the desired key to start one of the demos.**
- **Make sure that you have an Amiga before you start.**

DON'T:

- **Nurse your Amiga in a fish tank and feed it on regurgitated dog food.**
- **Microwave the disk on high for 30 minutes, then serve with grilled tomatoes and mint sauce.**

LOADING PROBLEMS AND FAULTY DISKS

If your disk refuses to load, pop it in a jiffy bag and send it to:
The One Disk Replacements, PC Wise, Unit 3, Merthyr Industrial Estate, Pentrebach, Merthyr Tydfil, Mid Glamorgan, Cymru, CS48 4DR.
Please allow 672 hours for your replacement disk to arrive, or 28 days (whichever is the quicker).


I'M COMIN' TO GET YA!!
NUTS
ocean

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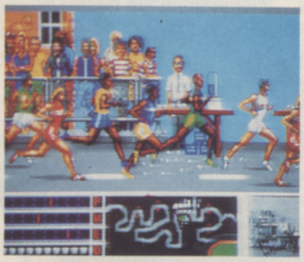
NEWS

OCTOBER 1991

watch in amazement as Vektor Grafix goes for **DEATH OR GLORY** ... gasp with excitement as Steve Screech reveals **TIP OFF AND KICK OFF 3** ...

and work yourself into a frenzy for Empire's **INTERNATIONAL SPORTS CHALLENGE** ...



all this and **CHARTS, RECOMMENDED, WHAT THE STARS ARE PLAYING** plus your usual favourites

AND MUCH, MUCH MORE...

Laurence Scotford asks the eternal question... Is a Polygon a dead parrot, or part of an animation system?

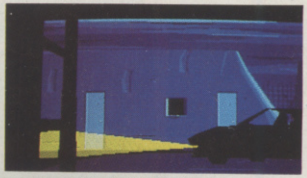
ANIMATTR

DELPHINE IS SET to revolutionise adventure games once again with a stunning new animation system.

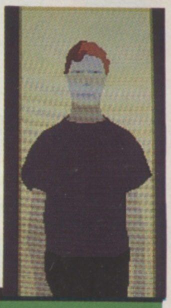
The French company has already been responsible for revitalising adventure games with its Cinematique system, which released the player from tedious and frustrating text input with a 'point and click' interface combined with attractive animation and atmospheric soundtracks.

Cinematique has now been used effectively in three products: ***Future Wars***, ***Operation Stealth*** and, most recently, ***Cruise For A Corpse***. But, just two years on from the introduction of Cinematique, Delphine is about to astound games players once more with a sophisticated animation system which uses polygons rather than bitmapped artwork.

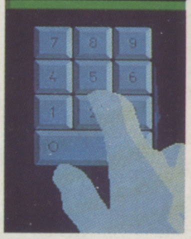
The new technique, which has been created by Future Wars artist Eric Chahi, has already been employed to a limited extent in Cruise For A Corpse, where it allowed the use of special effects such as zooms and scaling. The first game to use the technique properly will be ***Another World*** which is currently in development. The difference between this new game and Delphine's earlier adventures is that all of the animation will be achieved using polygons.



LATE ONE NIGHT, Lester rolls up in his Ferrari to the nuclear physics laboratory where he works, not realising that this is not going to be just any night...



STEPPING OUT of the lift he prepares himself for a difficult experiment – the final run of Project 23.



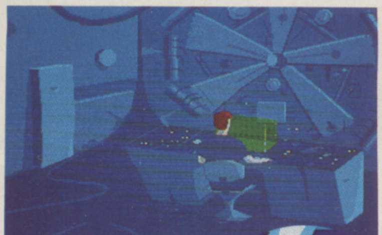
HIS HANDS PUNCH IN the security code which allows him access to the inner laboratory containing the particle accelerator.

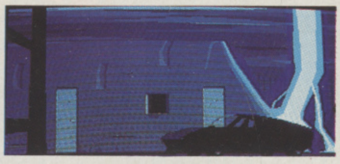
The story concerns the adventures of one Lester Knight Chaykin (no kidding!), a particle physicist at work late one night on an experiment using a huge particle accelerator. While he is at work a storm begins and a colossal thunderbolt hits and enters the particle accelerator. The enormous electric charge travels the length of the accelerator and knocks Lester, into a strange new world.

This 'story so far' is shown as an impressive animation intro sequence which demonstrates the power of polygons. The whole sequence, which lasts several minutes, requires just 70 Kilobytes for the animation data, and 15 Kilobytes for the program – that's just 95 Kilobytes in total. An animation of similar complexity and length rendered with traditional bitmapped artwork would take up an entire disk!

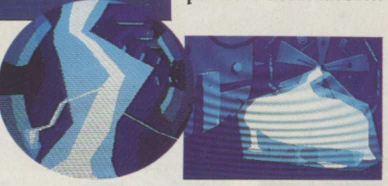
Your task is to guide Lester back to his own time and

R ACTIONS

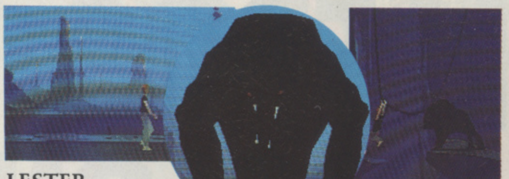




AS LESTER BEGINS HIS WORK lightning strikes the particle acclerator…

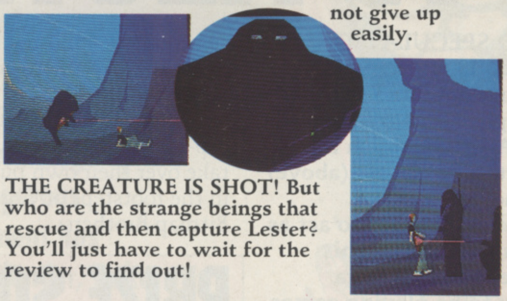


THE BOLT hits the terminal, throwing Lester into another world.



LESTER BEGINS to explore – and comes face to face with a vicious lion-like creature.

A HANGING VINE provides a narrow escape, but the creature does not give up easily.



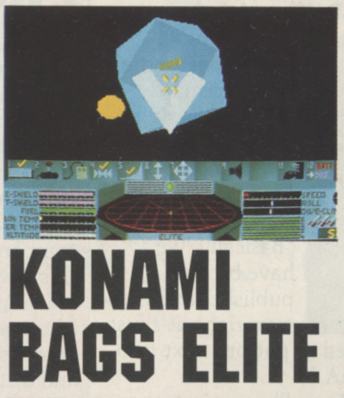
THE CREATURE IS SHOT! But who are the strange beings that rescue and then capture Lester? You'll just have to wait for the review to find out!

world. In the process you will encounter the many strange creatures that inhabited this new world, including its most intelligent life-forms, one of whom becomes a powerful ally. There are also many dangers to be avoided or Lester is likely to have a nasty end.

Apart from compactness, the use of polygons allow for incredible cinematic effects such as zooms, close-ups, pans, and the scaling of individual objects. These are used effectively at specific moments to enhance the atmosphere and action in a real cinematic style. For example, if you're attacked by one of the strange lion-like creatures, the view suddenly switches to show the creature leaping towards you and its claws lashing out – not a pretty sight.

Another World promises to be one of the most exciting games of 1991 and will be released by US Gold before Christmas.

Watch out for a full review, coming soon in ***The One***.



KONAMI BAGS ELITE

JUST AS THE ONE went to press, news came in that David Braben's long-awaited *Elite II* (the sequel to his classic space trading game, above) has been signed by the Japanese games giant Konami. More next issue.

JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

Our very own Piers Morgan gets on the phone to his mates in the glamorous world of coding to find out what's been filling their screens.

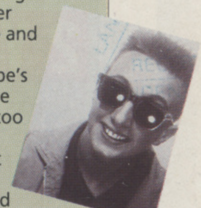
ALISTAR PERROTT
(Empire)

Al's been spending most of his recent time programming and drawing graphics for *Eye Of The Storm*, but he has also had to squeeze in a little time for games testing "it's more of a chore than actually playing," he admits. Al claims not to like games that are too brain taxing, but then goes on to cite *Populous* and *Battle Chess* as being among his favourites (weird!). Apart from playing on his home computer, Alistar gets the odd chance to go to the nearest gas station and spend his ten pences on an "After Burner-ish type game." He also added: "I'd rather watch a film than play a game."

GRAEME ING
(Gremlin)

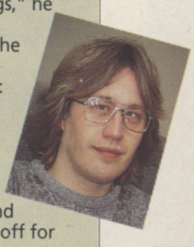
Tired out from completing *Utopia*, Graeme sounded half asleep when we talked, but he still managed to leak out a bit of information about his social life. Up until a month ago, *Sim Earth* was taking up most of his time, but he eventually had to let it lie and get on with coding Utopia. But that didn't stop him spending a few sleepless nights playing Gremlin's *Hero Quest*. "I managed to finish all of them, " he boasts. Going over to a completely different type of game, Mr. Ing has been busy directing planes with *Tower FRA*, Thalion's air traffic control simulator: "It's alright if you like that sort of thing," he says, bursting with enthusiasm.

SHAUN HOLLYWOOD
(Digital Image Design)



After what seemed like hours of contemplation, Shaun finally made up his mind about what he has actually been playing. *Robocop 3* has obviously been rigorously tested, but Shaun still has had some time for others. He's managed to get basically nowhere in *Super Mario Land* on his Super Famicom and indulged in lots of mindless violence and crashes with EA's *Indy 500*. A similar situation has arisen with the Bitmaps' *Speedball 2* and Mindscape's *4D Sports Boxing*. Shaun claims that no other game has been anywhere near him because he's been "too busy working," but DID boss Martin enwright reveals that this is actually because Shaun is in fact the fastest beer drinker in the industry, having drunk both Rik Haynes (freelance writer) and David Wilson (editor of *Zero*) under the table! Fancy your chances?

ANDREW BRAYBROOK
(Graftgold)



Currently working on *Fire And Ice*, Andy has still managed to fit in a few games of the Bitmaps' *Gods* (without too much success though). "Fire And Ice turned out much bigger than I had imagined," is Andy's excuse for not getting enough practice in. He has however, managed to actually complete *Lemmings*: "I stayed up until 4.00am many mornings," he remembers fondly. For the record, the 'No Added Colours Or Lemmings' level was the one he found the toughest. Getting away from the home computer, *Super Mario 4* has been getting its fair share of use: "The control method is too tricky though," Andy reckons. When no computer can whet his appetite, Mr. Braybrook heads down to the arcades in Chessington, where many 50p pieces have been slotted into *Rad Mobile*, SEGA's new car sim. "It's amazing, you have to use the windscreen wipers and everything," says Andy before hanging up to head off for another go.

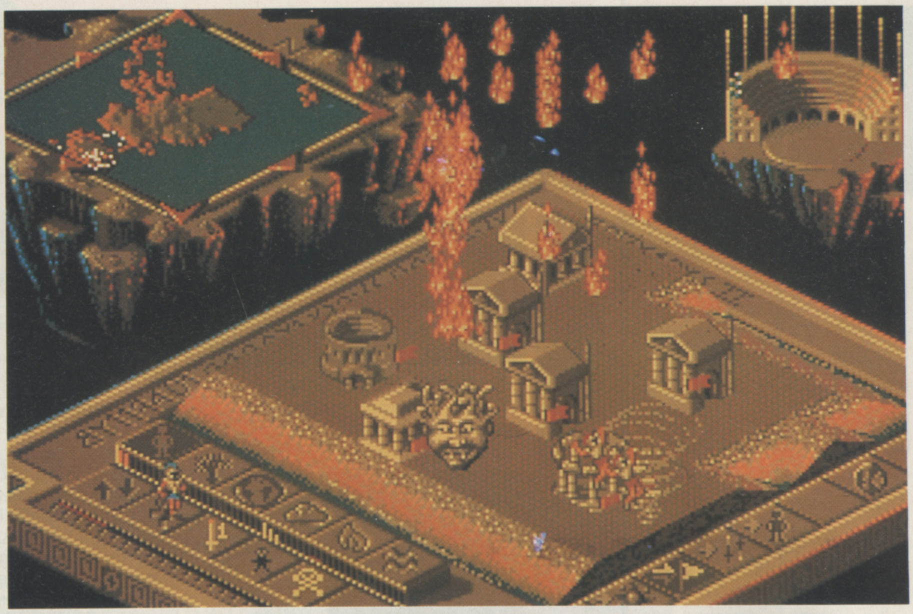
TOP 10

OCTOBER 1991

1	▲	MANCHESTER UNITED EUROPE	Krisalis
2	▲	THE SECRET OF MONKEY ISLAND	Lucasfilm
3	NE	THUNDERHAWK	Core
4	NE	RAINBOW COLLECTION	Ocean
5	▲	PGA TOUR GOLF	Electronic Arts
6	▼	F-15 STRIKE EAGLE II	MicroProse
7	▲	EYE OF THE BEHOLDER	SSI/US Gold
8	▲	ARMOURGEDDON	Psygnosis
9	RE	LEMMINGS	Psygnosis
10	NE	LIFE AND DEATH	Software Toolworks

2 YEARS AGO

1	▲	FALCON: THE MISSION DISKS VOLUME ONE	Spectrum HoloByte
2	▲	POWERDROME	Electronic Arts
3	NE	ROBOCOP	Ocean
4	NE	POPULOUS: THE PROMISED LANDS	Electronic Arts
5	▼	SHOOT EM UP CONSTRUCTION KIT	Palace
6	=	THE NEW ZEALAND STORY	Ocean
7	▼	FEDERATION OF FREE TRADERS	Gremlin
8	RE	LORDS OF THE RISING SUN	Cinemaware
9	NE	F-16 COMBAT PILOT	Digital Integration
10	RE	FALCON	Spectrum HoloByte



BULLFROG TO GO IT ALONE

RUMOURS AND SPECULATION CONCERNING BULLFROG'S FUTURE were finally laid to rest when the firm signed an agreement with Electronic Arts to publish its next two products, *Populous 2* (above) and *Bob*, but announced that following this it would begin to act as a publisher in its own right. This means that by next year, Amiga owners are likely to be playing games published on the Bullfrog label.

This move comes after more than a year of negotiation, with the developer's managing director Les Edgar (left) commenting: "Basically, we have become a publisher in our own right, it's just that we have decided to put our next two products through EA."

The agreement allows Electronic Arts to publish both Populous 2 and Bob (the firm's forthcoming tale of bio-genetic engineering and corporate skullduggery, which will probably have a more fitting name by the time it's released) on PC and Amiga in Europe (strangely, the ST is not included in the agreement. Electronic Arts' UK managing director Mark Lewis commented: "Bullfrog have now become more like an affiliate label than a development firm."

Bullfrog is just the latest in a series of top-name developers who have decided to take over their own publishing, following in the footsteps of Core Design and The Bitmap Brothers.

PRIZE SOFTWARE

IF YOU HATE PAYING £25 and more for your games and would like to receive a little more than just a fancy graphics screen when you complete a game, then there's a new style of software about to be released which could be right up your street.

Addware, the company behind this new departure, will actually encourage users to copy its software and distribute it widely – and is offering prizes for those who complete the games.

The first of these games, ***Airmania***, will offer a prize of round the world air tickets as incentives for players to finish it successfully. The catch? Only users who register the software will be eligible.

We'll bring you more details of how Addware is to be distributed as we get it.

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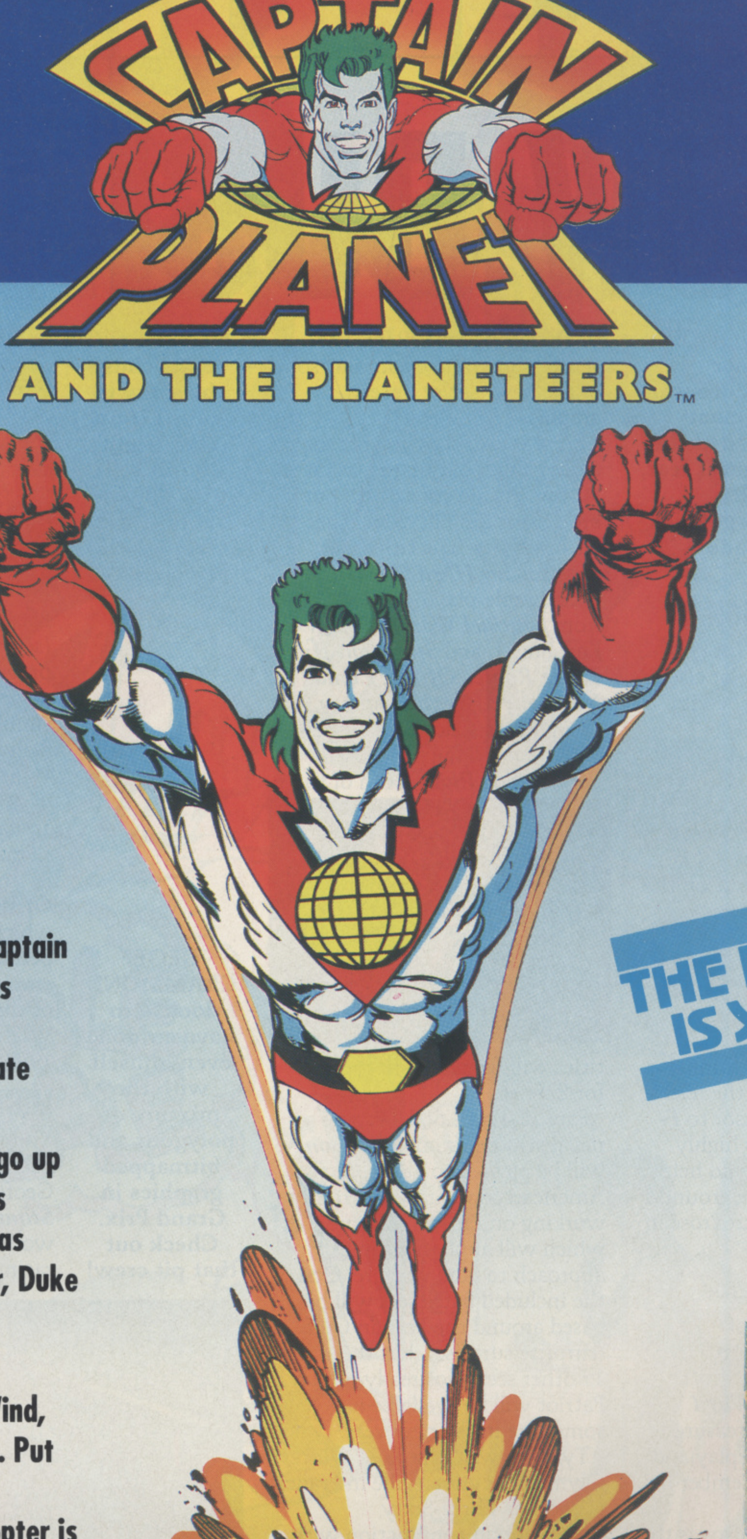
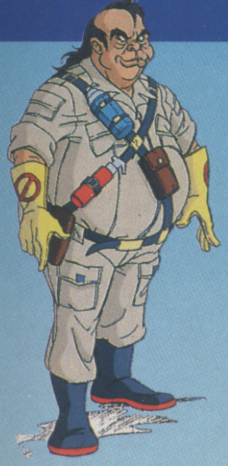
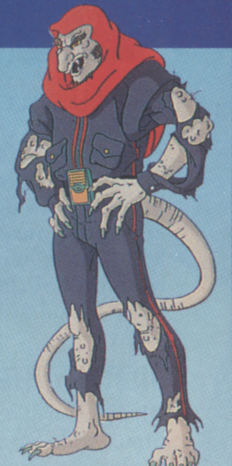


**The polluter and profiteer
Sly Sludge™**



**The degenerate and toxic
Verminous Skumm™**



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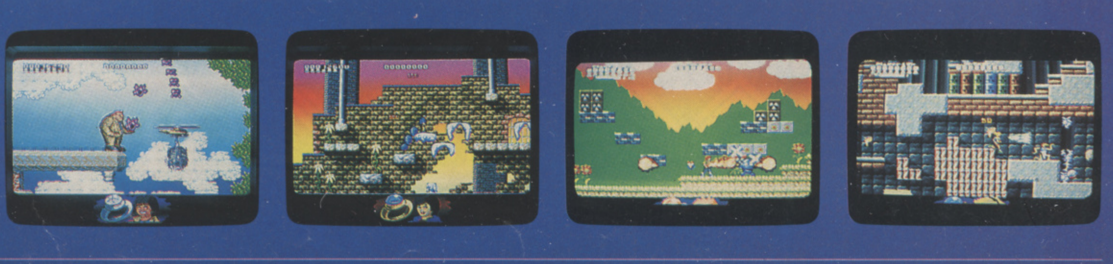

MINDSCAPE

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SHOW BUSINESS

AS YOU WILL BY NOW BE AWARE, the consumer section of the 1991 European Consumer Entertainment Show had to be closed at the eleventh hour, but never fear, The One is here with a round-up of the best goodies to be found at the trade show.

DIGITAL INTEGRATION

DI, previously famous for its simulations (and not a lot else), has been trying to broaden its horizons, first with the introduction of Action 16, its budget label, and now with Dream Factory, a label for… well, everything which isn't a simulation really.

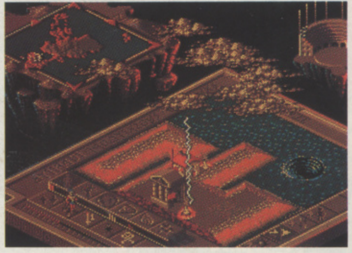
The first two games out on the new label are ***Supaplex***, a reworking of the classic Boulderdash game, and ***Drift***, a 3D role-playing/combat game set in a typical science fiction scenario.

Fans of DI's more traditional fare will also welcome the release of ***Tornado***, the successor to ***F-16 Combat Pilot***. This highly realistic simulation should help to make up some of the ground that DI has lost to MicroProse in recent years.

ELECTRONIC ARTS

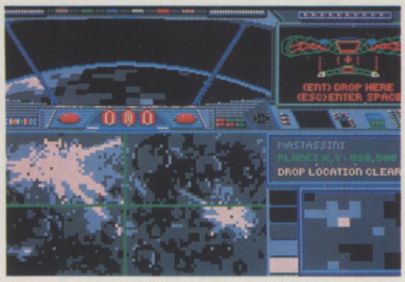
EA has a bumper crop of Autumn releases lined up, kicking off with the ***Powermonger World War I Scenario Disk***, which features new graphics and gameplay and will be available in December for £14.99. Also from top development team Bullfrog is the eagerly awaited ***Populous II***, which you can get your mitts on in December for £29.99. The screen shown here contains some of the new, as yet unseen, graphics.

EA was also showing off some older games, old that is, as far as PC owners are concerned, but brand spanking new on other 16-bit machines. The titles in question are ***Hard Nova***, a fantasy role-playing space opera, from ***Sentinel Worlds*** author Karl Buiter, and ***Starflight II: Trade Routes Of The Cloud Nebula***, yet another fantasy role-playing space opera (phew!) and sequel to the immensely popular ***Starflight***. Both of these titles will be in the shops soon for £25.99.



Fans of Three-Sixty Pacific's naval strategy game ***Harpoon*** will be pleased to hear that the American company is currently working on ***Patriot***, a game which will apply the same approach to land warfare. One of the included battlesets will be based around the Persian Gulf (surprise surprise), but there are 19 other scenarios ready to play. Patriot will be available sometime in the new year.

Tying in with the 1992 Winter Olympics at Albertville in France is another Three-Sixty simulation in conjunction with ABC television, ***ABC Sports Winter Sports Games***. Like Harlequin's sports compilation (see page 19), Three-Sixty's program uses a filled polygon engine as the basis of accurate simulations of Bobsled, Luge, Slalom and other Winter events. Winter Sports will be, EA tells us, available well before the actual event.



ELECTRONIC ARTS chose the show to unveil *Hard Nova* (right) and the all-new graphic style of *Populous II (below left)*.

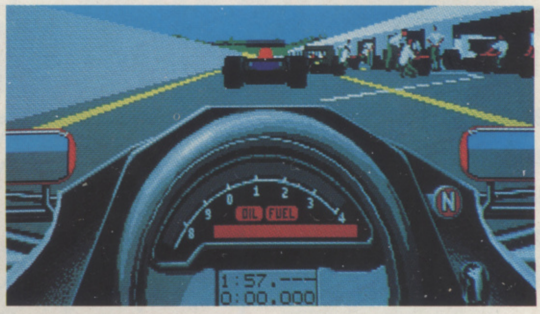
Finally from Three-Sixty comes its answer to ***UMS II***. ***Theatre Of War*** is a strategic wargame which can be configured for any period, but unlike UMS II, it employs a 3D filled polygon view of the battlefield. Theatre Of War will be out at the start of 1992. More news soon.

MICROPROSE

You may remember that way back in issue 23 we told you that Geoff Crammond, the creator of ***Stunt Car Racer***, was busy working on a new Formula One racing game for MicroProse. The

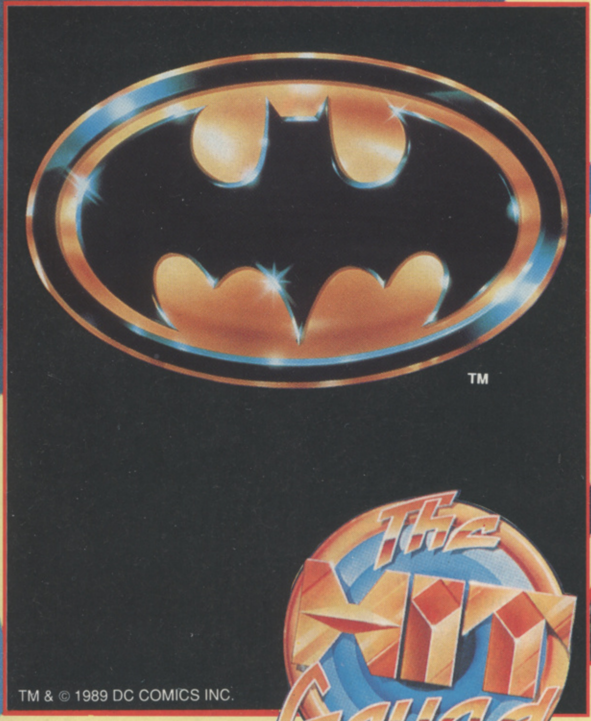
☞

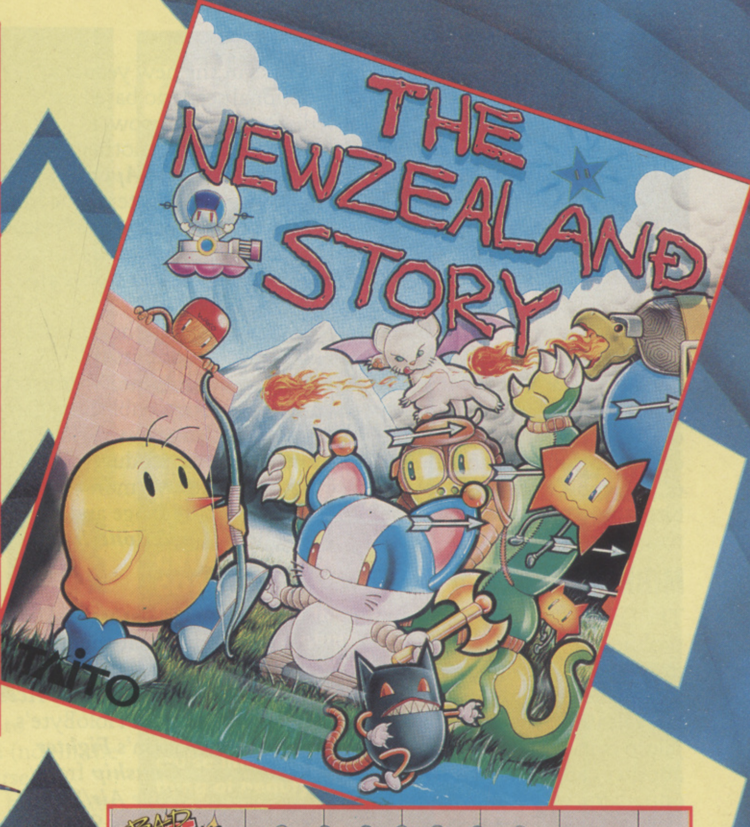
GEOFF CRAMMOND looksd to have outdone even himself with the mixture of polygons and bitmapped graphics in Grand Prix. Check out that pit crew!



You've seen the film... You've seen the film...
MILLENNIUM

TAKE ON THE SQUAD


TM
TM & © 1989 DC COMICS INC.


THE NEWZEALAND STORY
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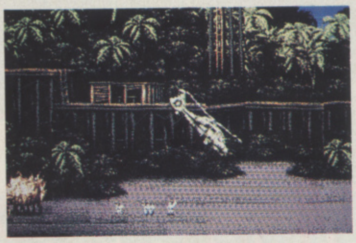


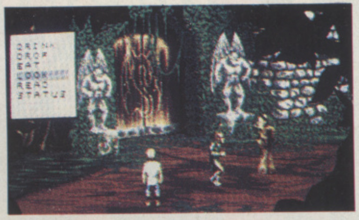
game is now approaching completion and it's even better than we anticipated. ***Grand Prix***, as it's now known, looks like it will knock spots off any other racing game we've seen, employing an amazing mixture of polygon-constructed cars and bitmapped characters (such as marshalls and pit staff).

MIRRORSOFT

The London-based publisher is as prolific as ever with an impressive range of games lined up for the end of the year. First hot release is a conversion of the Jaleco coin-op ***Cisco Heat!***, yet another game that gives you the opportunity to tear around the streets of San Francisco at breakneck speed.

Mirrorsoft, via the Image Works label, is also set to enter the graphic adventure market, and is pinning its hopes on a new artificial intelligence system, called Virtual Theatre, which enables the game world to develop independently of the central character. The system has been created by Revolution Software, headed by Charles Cecil who wrote his first adventure games way back in the early 1980s. The first game to use the new system will be ***Lure Of The Temptress***, and it will be out in the new year.

Also due to appear on Image Works in the new year is a fictional scenario based on disastrous superpower intervention in another country's affairs. ***Apocalypse*** is a fast paced helicopter game in which the objective is to rescue prisoners from guerrilla forces before superpower forces are withdrawn.



Finally, despite the collapse of Cinemaware and its re-emergence as Acme, Mirrorsoft are to continue publishing games under the Cinemaware label and the first three products under the new deal are two more games in the TV Sports range and the eagerly-awaited ***Rollerbabes***.

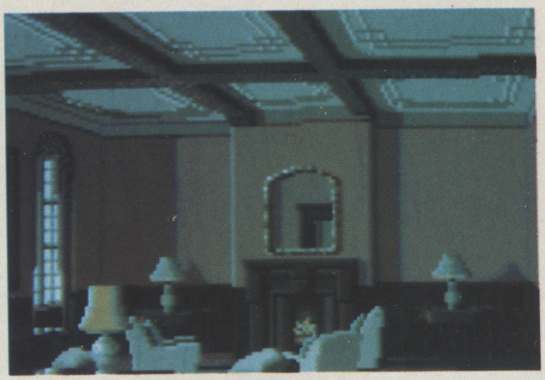
UBI SOFT

As we reported last issue, Ubi Soft has some great thematic compilations lined up for release this Autumn. ***Air Combat Aces*** features Spectrum HoloByte's ***Falcon***, Activision's ***Fighter Bomber***, and ***Gunship*** from MicroProse, While ***Air/Sea Supremacy*** includes ***Silent Service***, ***Gunship***, ***P-47 Thunderbolt***, and ***F-15 Strike Eagle*** from MicroProse, ***Carrier Command*** from Rainbird and Cinemaware's ***Wings***.

GUNSHIP
SILENT SERVICE
AIR/SEA
SUPREMACY
P47
F-15 STRIKE EAGLE
AMSTRAD DISC
UBI SOFT
Entertainment Software

UBI SOFT OFFERS plenty of aerial action in its *Air/Sea Supremacy* compilation, while newcomer Revolution keeps its feet firmly on the ground with *Lure Of The Temptress* (below left).

Other compilations are ***Quest & Glory*** with five adventure and strategy games, ***The Top League***, containing five best-selling games from Mirrorsoft and MicroProse, and ***10 Great Games***, a compilation of 10 top titles from France and the UK.



TAKE YOUR CHANCE to catch up with some Magnetic Scrolls adventures, courtesy of Virgin (above), or take to the skies in Image Works' *Apocalypse*.

VIRGIN GAMES

Virgin Games was involved in a big cover-up at the show, but even so, news of its forthcoming strategy game ***Floor 13***, was leaked to the press. Written by PSI Software, the creators of the hit budget game ***Conflict***, Floor 13 is set in the offices of a secret department whose job is to keep the current government in power by averting scandals and using assassination, interrogation, and infiltration. Fiction? Who said anything about fiction? Floor 13 employs a similar menu system to Conflict and will be available early next year for £29.99.

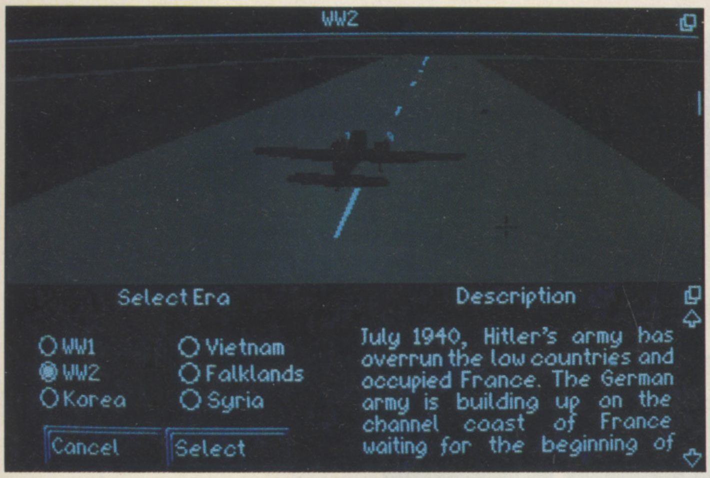
Out by the time you read this will be ***The Magnetic Scrolls Collection Volume 1***. For the bargain price of just £30.99 you can re-experience the delights of ***Fish***, ***Corruption*** and ***The Guild Of Thieves***.

Also due in the shops any day now is Graftgold's ***Powermonger*** basher, ***Realms***, which we first reported way back in Issue 30. Realms will set you back a mere £29.99.

Finally, Virgin continues to bolster its reputation for weird licences. Its latest catch is (get this) ***Motorhead***!

More news as we get it.

You've seen the film... You've seen the film...
MILLENNIUM



WW2

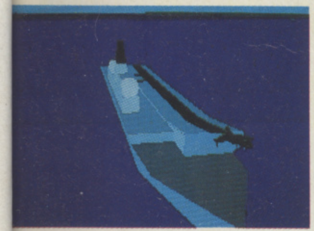
Select Era

○ WW1
● WW2
○ Korea
○ Vietnam
○ Falklands
○ Syria

Description

July 1940, Hitler's army has overrun the low countries and occupied France. The German army is building up on the channel coast of France waiting for the beginning of

VEKTOR GOES FOR DEATH OR GLORY



FLY-BOYS HAVE NEVER HAD IT SO GOOD. Those who get their kicks way up high above the clouds can now do their thing in just about any type of plane imaginable, from a basic Sopwith Camel right up to the most advanced stealth fighter. So is there really any need for yet another flight simulator?

Vektor Grafix thinks so, as the development team behind ***Bomber***, ***The Killing Cloud*** and the forthcoming ***Space Shuttle*** is nearing completion of yet another multi-plane compendium, ***Death Or Glory***.

Vektor boss Andy Craven explains his reasons for re-entering the fray: "We realised a long time ago that we had to move on from just doing simulators," he says. "I wanted more gameplay and more strategy – to make them more war games than just sims." To achieve this, the team has included six different scenarios, from WWI to the Falklands, each incorporating a complete battle.

Also, in each scenario you can not only join either side, flying the top plane of the time, but you've also got a number of other planes at your disposal, each of which can be set a different mission – anything from attacking a SAM site to protecting a Zeppelin (not in the same scenario, of course). Another novel idea is that when you do get shot down, you can carry on watching the battle unfold from any vantage point.

However, if fighting an entire campaign seems like hard work, light relief is added by the inclusion of two other game modes: 'duel' which allows you to fly any plane from any scenario against its opposite number, and a 'what if?' scenario, where any plane from any era can fly against any other (fancy flying a Sopwith Camel against an F-16?).

Designed by Mark Griffiths and programmed by Ciaran Gultnieks (whose previous coding work includes Bomber), Death Or Glory has already had quite a varied career. Its original incarnation was as a WWI simulator (apparently, the recent rash of similar products put a stop to that), then it changed drastically to become a simulation of the Advanced Tactical Fighter (ATF) before finally metamorphosising into its current form.

Although work is nearing completion, Vektor Grafix has not yet finalised which publisher will eventually release it (the team has previously worked through Activision and Image Works, so one of those would seem the most likely choice). Watch out for more details over the coming months.

RECOMMENDED

SIX OF THE BEST? You betcha! This dirty half-dozen are the highest scorers from the pages of the last three issues – get out there and get them!

MAGIC POCKETS

94%

The Bitmap's first 'cutsie' game – and what a cutie it is! The beautiful graphics and Betty Boo music combine with cunning gameplay in an effort which is arguably the Bros' best effort yet!

CRUISE FOR A CORPSE

92%

Delphine takes the 'micro movie' genre another step forward, as Cinematique goes back to the 1920's for a date with murder on board a cruise liner – truly a thing of beauty.

JIMMY WHITE'S WHIRLWIND SNOOKER

95%

Why buy a snooker table when Archer Maclean has built one that fits in your CPU? Not only amazing technically, but incredibly playable too.

UTOPIA

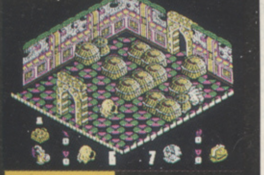
93%

Sim City meets Populous in Graeme Ing's futuristic world-building, city-running, alien-fighting, strategic dream.

HEAD OVER HEELS

91%

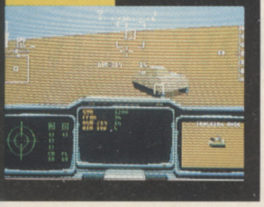
Classic isometric action which hasn't lost any of its appeal despite the delay in reaching 16-bit.



THUNDERHAWK

91%

Overburdened as it is with playability, it's a wonder that Core's helicopter simulator can even take off.

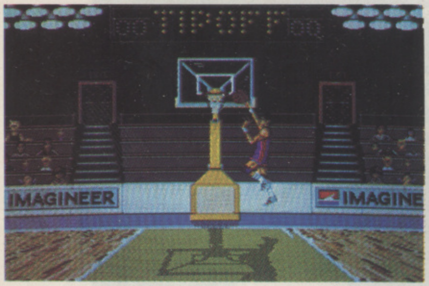


TIP FOR THE TOP

HAVING KEPT US GLUED TO OUR SCREENS for years with both generations of *Kick Off*, Anco may be about to change the face of 16-bit gaming as we know it with the announcement of a deal with joystick manufacturer Euromax.

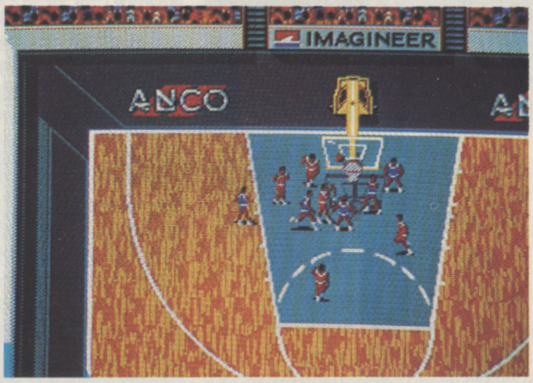
As a result of this collaboration, both ***Tip Off*** (the firm's forthcoming basketball game) and ***Kick Off 3*** are to utilise a two-button system, similar to that found in most console joypads – Euromax is obviously confident that sales of the two sports sims will be enough to justify manufacturing the stick.

But the two games are going to have more than just a sharing of joysticks in common, as Kick Off's designer, Steve Screech is currently hard at work on Tip Off, this time also taking the role of programmer as well as designer. Rather than slavishly using the Kick Off system for Tip Off, Screech has gone for a slightly different viewpoint, with bigger characters: "I'm using it as a test bed for a lot of new ideas," he says.



"Basketball is a completely different type of game," Screech continues. "The excitement comes from the general flow of the game, rather than specific events such as goal scoring, especially as there are points being scored all the time."

Screech is anxious that Tip Off will contain all of the elements that made Kick Off such a success – especially the way the computer plays: "At the moment, in Tip Off, the computer is not vicious enough, it pussyfoots around too much."



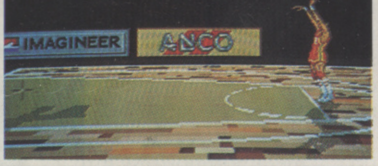
THE BIRD'S EYE viewpoint may be familiar, but the larger, more animated figures are a welcome new feature.

Once that's sorted out, getting the controls right is next on the developer's agenda: "Tip Off's control is nearly there," he explains. "It's going through playtesting at the moment and it's developing all the time."

One of the biggest differences between Kick Off and Tip Off is the way that the ball reacts: "The way it hits the rim of the basket was a particular problem," Screech admits, although a picture in a window system now seems to have sorted things out.

The last hurdle which Screech has to overcome is getting the speed of the game right – another facet of the program which is coming along nicely. In fact, Tip Off is coming along so smoothly that Screech is confident of a release in early 1992, with any lessons learned being put to good use in the development of Kick Off 3 which should appear a matter of months afterwards.

We'll bring you more news of both games and the release of the joystick over the next few months.



TIP OFF'S PRACTICE mode (below) allows the player to develop all in-game skills, but with an unusual side-on perspective.

- *Turn to page 26 for an in-depth profile of Steve Screech.*

NERS ... WINNERS ... WINNERS ... WI

IT'S TIME TO STOP CHEWING those fingernails, because – after an agonising absence of two months – it's back! The column that everyone turns to first, where dreams are fulfilled and hearts broken. Welcome to the competition winners…

Let's kick off with what was probably our strangest competition ever. Back in Issue 34, Audiogenic offered a genuine Doctor Who outfit in its competition to publicise the release of ***Exile***. Who could forget that picture of good old Brian Nesbitt making a fool of himself in public (again) by wearing the mass of rubber on the very steps of our office.

Well now it's your turn, Mr. **John Hubbert** of **Dovecot** in **Liverpool**, as yours was the first correct answer out of the bag and the suit is on its way to you.

The two competitions in Issue 35 were probably a little bit more sensible than that – well at least one of them was, as it offered a prize put forward by Sensible Software, giddy at the thought of the imminent release of ***Mega-lo-Mania***. Readers were invited to fill in a crossword puzzle and work out that Sensible were a bunch of… that's right, tossers!

Although many people got the answer right, only one person actually completed the crossword, so the 'load of old crap' on offer is on its way to **Paul Gumsley** of **Whitby**, **North Yorkshire** (although special mention must go to **Andrew Kedson** who reckoned that Mega-lo-Mania should get 99 per cent because it isn't "good enough to get 100" Chortle!).

The second effort had an infinitely more desirable prize, as the Bitmaps put forward their very own Muddy Fox mountain bike in a simple-to-enter ***Magic Pockets*** competition. The winner? **Gregory Pink** of **Gosport** in **Hampshire**, who'll be hitting those mountains just as soon as we can get the prize to him.

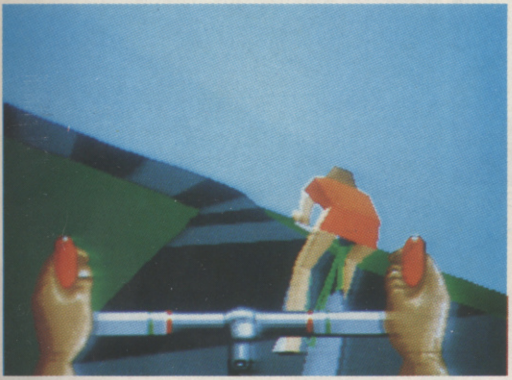
Congratulations to one and all.

Now play the game...
THE ADVENTURES OF
ROBIN HOOD
MILLENNIUM

A SPORTING CHANCE

"THERE HASN'T BEEN A DECENT SPORTS SIMULATION on 16-bit machines in years." That's the verdict of Trevor Scott, the head of development team Harlequin – and it's for this very reason that he and his team are currently putting the finishing touches to a new multi-sports simulation for Empire.

International Sports Challenge is to feature six sports: Diving, Show Jumping, Cycling, Shooting, Swimming, and the Marathon. The line-up was originally going to include Discus, but although the segment was completed and fully working, Harlequin decided to replace it with Shooting, because it didn't offer as much depth as the other segments. Okay, so the mix of events is new, but otherwise, what's so special about this simulation?



Well, unlike most multi-sport games, International Sports Challenge employs both bitmapped graphics and vectors, and one of the events, Marathon, is a purely strategic event with no arcade elements whatsoever.

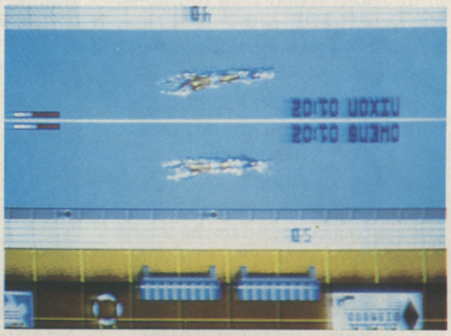
The emphasis has been on trying to come up with reasonable control methods for each of the events, with often novel results. In Diving for instance, rather than executing the various moves with different contortions of the joystick, a simple system is used where a marker is moved to track a ball within a circle. This requires dexterity rather than simple knowledge of the available moves. In the swimming event it's timing that's most important – unlike other swimming games, this one actually requires you to breathe!

The vector graphics are used in the cycling and show jumping events to give a realistic first-person perspective. The Show Jumping is particularly effective, as the fences lurch towards you and then suddenly disappear as your horse clears them. These events have been created by Dave Mann, who was previously responsible for the impressive vector graphics driving sequence in Tynesoft's ***Beverley Hills Cop***.

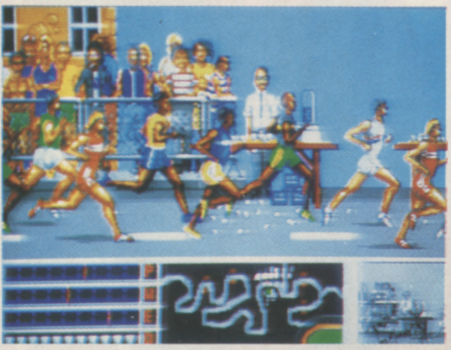
Harlequin has gone to great lengths to get the graphics just right. Videos of swimmers and horses are being digitised to make them as realistic as possible, while the team has carefully researched each of the events. Graphic artist Mike Lanreth is even making use of an ancient book on diving, complete with diagrams of all the manoeuvres and their tariffs.

The strategic event, the marathon, has been cleverly designed to interlace with all of the other events.

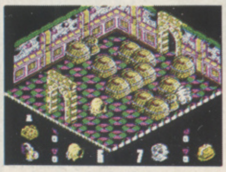
A player can begin by setting his initial configuration for the marathon (pace, drinking options, and so on), and then go off and play another event. Then, when that event has been completed, go back to the marathon, see how his runner is doing and adjust the settings if necessary.



International Sports Challenge is scheduled for release in late October.



Just three of the events in Harlequin's International Sports Challenge: An unusual mix of bitmaps and vectors.

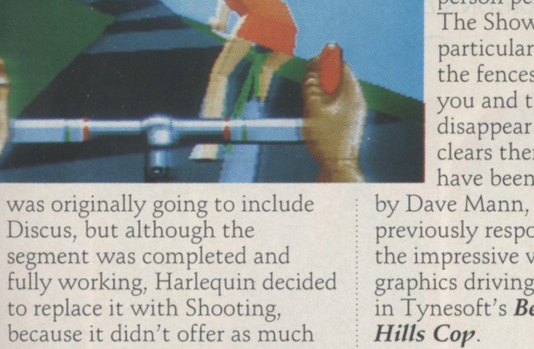


HEELING A HEADACHE

WHOOPS! We screwed up slightly in last issue's review of *Head Over Heels*, the Hit Squad's 910 per cent rated isometric adventure. The price should actually have read £7.99, not £9.99 as we stated. There, it's even better value than we thought!

BARGAIN HUNTER'S PARADISE

THE ALL-FORMATS COMPUTER FAIR is still going strong, with six more events lined up for the rest of 1991. The fairs are good opportunities to pick up hardware and software bargains and get to see a lot of games and machines under one roof. The scheduled events are: Oct 6th – West; Nov 3rd – London; Nov 10th – Midlands; Dec 1st – Scotland; Dec 14th – London; and Dec 15th – Leeds. To find the times and venue for the fair nearest to you (and to book advance tickets) phone 0225 868100.



VULTURE COMES UNDER SIEGE

VULTURE PUBLISHING, a new name in the ever-growing list of software publishers, has announced its first release, *Siegemaster*, an isometric 3D action RPG!

The player's objective is to complete 100 tasks set by the spirit of his or her wizard father. This involves laying siege to 10 castles and, ultimately, facing the evil lord in his castle lair.

Featuring Goblins, Trolls, Elves and Beastmen, a variety of objects to collect and use and a quick and easy control system, Seigemaster will be available next month for £25.99.

ELF SERVICE

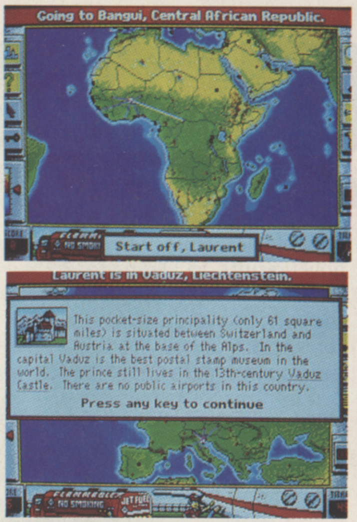
NIRVANA SYSTEMS, the company behind *Elf*, is looking for another programmer to work on its latest game. Potential applicants must be based in the Harrogate/York area and be proficient 68000 and/or PC programmers. Interested parties should contact Paul Oglesby at 9 Oatlands Drive, Harrogate HG2 8J2, or phone (0423) 883565.

ACTIVISION ANTICS

FOLLOWING ITS BUYOUT BY THE DISC COMPANY and its subsequent move to France, the dust finally seems to have settled at Activision, with the company announcing a new line-up of titles for release this Autumn.

The first of these, ***Shanghai II: Dragon's Eye*** is a strategy/puzzle game based on the popular Chinese game of Mah-Jongg, where piles of tiles are removed by finding matching pairs. Graphically, Shanghai II will feature 12 different tile layouts based on the Chinese calendar, with attractive animations when each round is cleared. The game will be available next month for £29.99

In a completely different vein, ***Bushbuck*** is a world-spanning educational adventure game set in the 2010, with the player searching for a rare Masai mask. You are equipped with flight tickets to anywhere in the world as your quest takes you from one exotic location to another. Look out for Bushbuck in your shops in November, priced at £29.99.



Going to Bangui, Central African Republic.

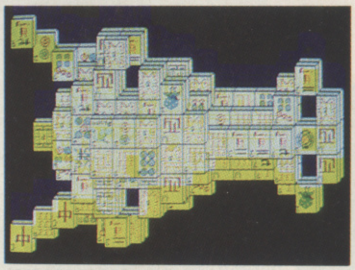
Start off, Laurent

Laurent is in Vaduz, Liechtenstein.

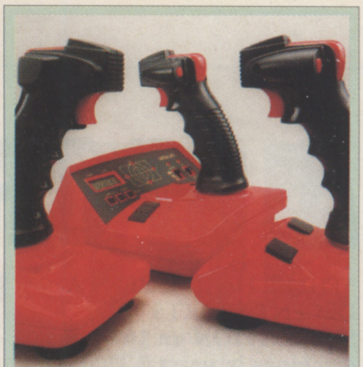
This pocket-size principality (only 61 square miles) is situated between Switzerland and Austria at the base of the Alps. In the capital Vaduz is the best postal stamp museum in the world. The prince still lives in the 13th-century Vaduz Castle. There are no public airports in this country.

Press any key to continue

BUSHBUCK.



SHANGHAI II: DRAGON'S EYE.



INTO THE JET AGE

PRODUCT 2000 has just released a new range of Jet joysticks.

Called (quite imaginatively, we trust you'll agree) the Microjet, Superjet, and Megajet, they each feature hard-wearing and responsive microswitches and a specially-designed 'comfort' grip.

The entire range should be available from a retailer near you now. Phone (081) 644 0033 for further details.

I'M COMIN'
GET YAR

GERMAN STARS TAKE A BYTE

GERMAN SOFTWARE PUBLISHER Starbyte, previously known for *Clown-O-Mania* and *Rolling Ronny*, is set to launch a range of new games in the UK over the coming months

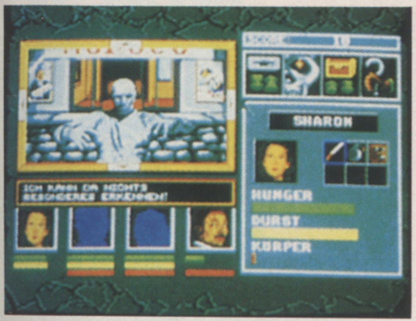
The first of the few will be ***Crown***, a comic style game set in an alternative world populated by intelligent animals in which you undertake a quest to challenge the king for his crown.

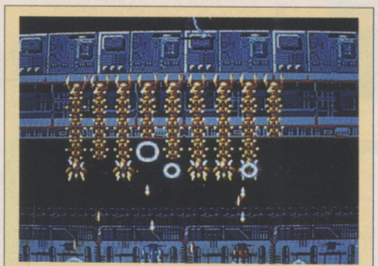
Next on the list is ***Lords Of Doom*** – an action adventure set in a sleepy hamlet overrun by zombies, werewolves, mummies and vampires. Your task is to encounter and defeat the four Lords of Doom (hence the name!) before it's too late. Lords Of Doom will be available early in October.

Later that same month will come ***Crime Time*** – which places the player alone in a foreign country, accused of a crime which he's not guilty of. The task is obviously to struggle to establish your innocence and get back home.

Finally, in November and December respectively, will come ***Spirit Of Adventure*** (an RPG) and ***The Return Of Medusa*** – the follow-up to Starbyte's previous effort, ***Rings Of Medusa***.

All titles will be priced at either £19.99 or £24.99.





INVADE THE '90S

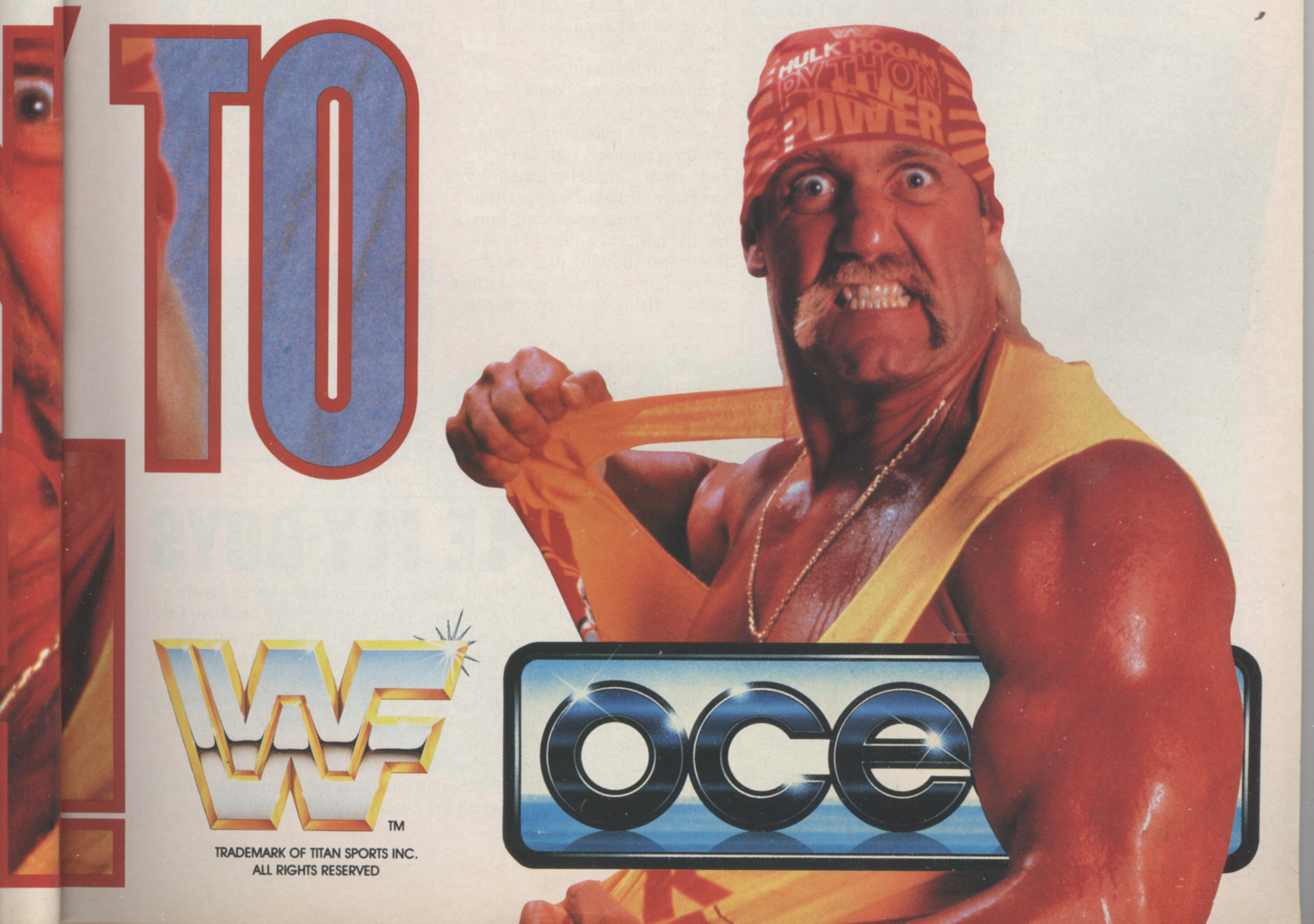
***SPACE INVADERS* IS BACK! Well, sort of, as Domark's software team, The Kremlin, has just finished the conversion of Taito's '90s reworking of the '80s classic, *Super Space Invaders*.**

Looking and playing like a cross between souped-up versions of Space Invaders, ***Phœnix***, ***Gorf***, and ***Galaxians***, Super Space Invaders features strange new types of aliens, different attack formations, end-of-level guardians, secret levels, and the original cartoon attract sequence.

It's out soon, priced at £24.99.

BOLDLY GOING

ELECTRONIC ARTS is to celebrate the 25th anniversary of Gene Roddenberry's legendary TV series, *Star Trek*, with the release of a licensed game – tentatively entitled, *Star Trek: The 25th Anniversary* (witty, eh?). Details are sketchy at present, but it's believed that the game will contain two distinct parts, a *Wing Commander*-style flight simulator and a Sierra-style adventure. More details as we get them.



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THAT WAS THEN ▶▶ OCTOBER 89

FOLLOWING THE UNMITIGATED DISASTER of the previous month's cover, Gareth calmed everyone down with a serene planet image (below) to herald Novagen's *Damocles* (and possibly boosted our circulation figure by acquiring several thousand confused readers of *Astronomy Now*!). Space was also a big theme inside the mag: Readysoft had just announced its impending conversion of *Space Ace*, the follow-up to *Dragon's Lair*, a game that proved beyond doubt that you don't need playability to sell outrageously overpriced products – just pretty pictures. Meanwhile The Bitmap Brothers, still enjoying the success of *Xenon II*, were working hard on *Cadaver*. Little did we realise that Bros were about to pull the plug on their Mirrorsoft deal and go their own way with Renegade. After almost five years of overpriced software, Virgin Mastertronic shocked the world by announcing a 16-bit budget range priced at £4.99! Now, of course, Prism has outdone everybody with its £2.99 budget range, ensuring that you *can* afford a great quantity of software, if not a great quality. Everyone was looking forward to the annual PC Show which, in that format, is now defunct – something which seems to have been a theme for that year: being shown off were the disastrously received ST laptop (Stacey) and the Konix Multisystem. Among the other companies present, but destined for the scrapheap, were Grandslam, Hewson, Softek, and Tynesoft. In our sole Work In Progress, Activision was once again going to great pains to prove that it could successfully convert powerful hydraulic Sega coin-ops. Fortunately the game in question, *Power Drift*, was fed to a decent developer and came out relatively unbruised. On the review front, 3D was the order of the day with *Damocles* and *Bomber* tying with a joint top mark of 95 per cent (yes, we were impressed). Other notables were *Continental Circus* (better than the original coin-op), *F-15 Strike Eagle II* (the PC version) and *Infection*. Just to prove that we could run tips on just about anything, we came up with a Player's Guide on Outlaw's *Shoot Em Up Construction Kit*! New in the arcades were the excellent *Escape From The Planet Of The Robot Monsters*, which was destined to be nicely converted by Domark, and the slightly dodgy *Pocket Gal 2* – a Japanese game of pool in which your female opponents removed all their clothes! We rounded off the issue with a look at Nintendo, which had still to make an official foray into the UK market. We introduced you to the delights of Nintendo Cereal and the rather less appealing 'Homework First' lock, which allowed unscrupulous parents to prevent their little darlings from playing games until their homework was done (how horrible). We also told you about the Super Famicom long before anyone else was shouting about it, and predicted that the Game Boy would knock spots off the Lynx. Were we right? Of course we were...

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THE One
ATARI ST AMIGA PC
FOR 16-BIT GAMES
DAMOCLES
NOVAGEN'S PLANET SUITE
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Vektor Grafix Drops 'Em
POWER DRIFT
What's Under The Bonnet
INFECTION
Germ Warfare For Under A Fiver
INDIANA JONES
Lucasfilm Has A Crack Of The Whip
SEUCK

● Laurence Scotford

RAINBOW REAPPEARS

HAVING BEEN UNUSUALLY QUIET for the last few months, German developer/publisher Rainbow Arts is about to re-emerge with a brace of new titles over the next couple of months.

The first of these, ***Fate – Gates Of Dawn***, is a fantasy RPG, played out in four different cities with up to seven levels and 12 10,000 room dungeons. Taking charge of the usual band of adventurers, you pit your wits against an evil sorceror from a parallel world and his band of more than 500 intelligent accomplices.

Scheduled to appear on the Reline label, Fate – Gates Of Dawn will be available soon costing £24.99.

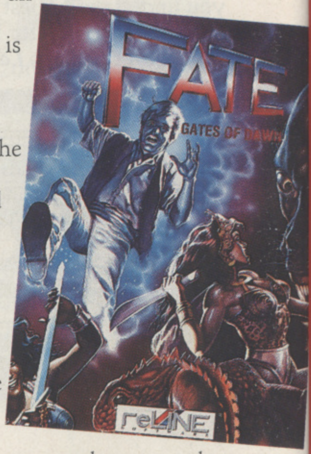
In a different vein, ***Transatlantic*** is a business simulation for one to four players. The follow-up to Arts' previous business sim, ***Oil Imperium***, Transatlantic throws the player into the competitive world of shipping, placing him or her in charge of a fleet of ocean liners and allowing just about everything – from choice of route to advertising and even company mergers.

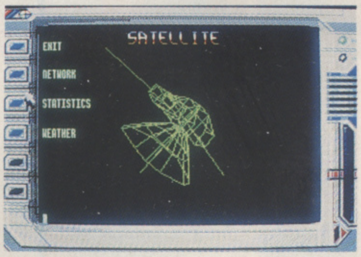
Due out next month, Transatlantic is reputed to be bigger and more detailed than its predecessor – and all for £24.99.

Finally from this line-up of conspicuously non-arcade product comes ***Centerbase***, a futuristic trade and strategy game which gives the player power over an entire city. Everything is under computer control, including the health, wealth and security of your citizens.

Totally menu controlled, Centerbase once again allows up to four players to take part and promises a mixture of rotating graphics and detailed still pictures in the strategy section, combined with numerous action sequences.

Priced once again at £24.99, Centerbase should be on the shelves before Christmas. Watch out for further news and reviews of these games in future issues of ***The One***.





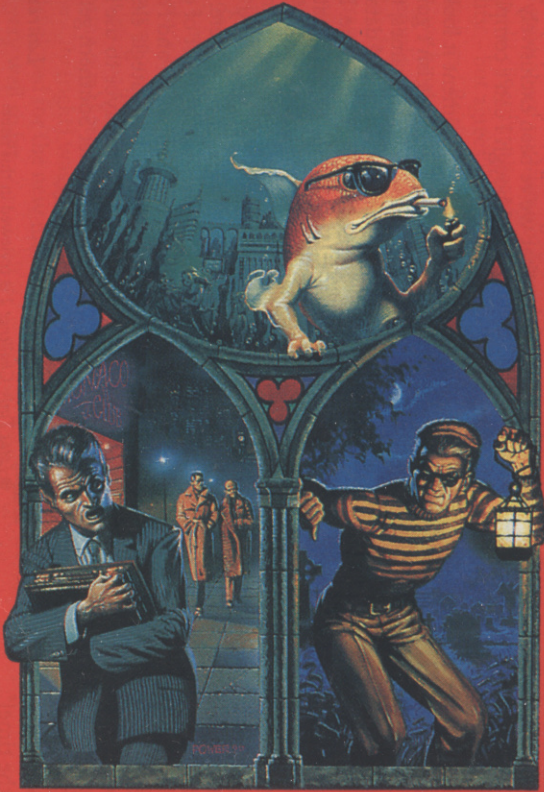
Centerbase.

MULTIPLE FLY-BOYS

TIRED OF FLYING ALONE? Then a new multi-player on-line flight system from the US may be just what you're looking for.

Produced in the US by Kesmai and administrated in these parts by On-Line Entertainment, ***Air Warrior*** allows up to 40 people to fly against each other in the same digital 'airspace' – players can take command of bombers and fighters, joining into squadrons and forming alliances (there are even tanks to be driven if you fancy returning to the ground for a spell).

Air Warrior is played via modem on standard (ie, non 0898) telephone lines, with On-Line charging an hourly 'system access' fee of £1.50 (plus VAT). Further details are avaiable on (081) 558 6114.



THREE INTO ONE WILL GO!

THE MAGNETIC SCROLLS COLLECTION (VOL. 1)

Three Magnetic Scrolls' hits in one package - now enhanced to run under WONDERLAND's Magnetic Windows game environment.

FISH! - The Seven Deadly Fins, an inter-dimensional group of anarchists, are on the lose. 'THE PROJECT' has been sabotaged ... can you, a mere goldfish, save the day? FISH is full of what you least expect, lacking in all that's rational and devoid of all good sense.

CORRUPTION - Outwardly you're on the fast track to success in the City. But what corruption lurks menacingly just beneath the glittering facade?
CORRUPTION is a racy thriller where the only person you can trust is yourself.

THE GUILD OF THIEVES - How sneaky can you get? The answer is 'VERY' to stand an earthly of qualifying for entry into the famed Guild of Thieves.
In THE GUILD OF THIEVES treasure abounds, but can you find and steal it all?

Available on

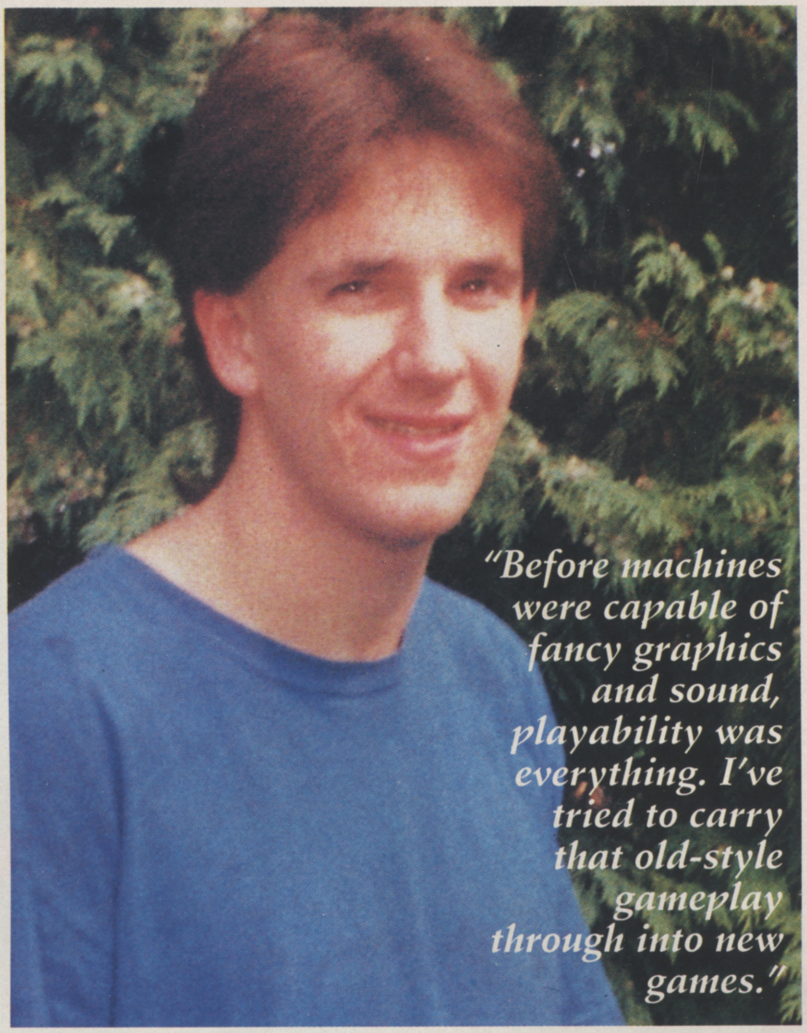
IBM PC (VGA, MCGA, Tandy, EGA)	**£34.95**
Amiga (1 megabyte only)	**£29.99**
Atari ST (1 megabyte only)	**£29.99**

© Magnetic Scrolls Ltd. 1991   Virgin Mastertronic Ltd. 1991

IBM PC VGA SCREEN SHOTS SHOWN

Virgin GAMES IMMACULATE CONCEPTS

Magnetic Scrolls



> *"Before machines were capable of fancy graphics and sound, playability was everything. I've tried to carry that old-style gameplay through into new games."*

SHAUN SOUTHERN

Programmer

DESPITE THE FACT that one-man game developers have largely become a thing of the past, it's still often the programmer or designer who is given most of the credit by the press. There are certain people who are quite happy with this, but Shaun Southern isn't one of them. Throughout our conversation I was continually reminded that Magnetic Fields is a team and not just a pseudonym for Shaun Southern, and I was politely requested before I put down the telephone receiver not to forget to mention this fact.

Although Southern is responsible for coding and much of the original design of Magnetic Field's games, he isn't averse to getting his hands dirty in other areas. In Gremlin's current Lotus project for example, he took care of the road graphics and implemented the spot sound effects (which meant wandering around with a tape recorder for weeks), although the music was produced by a freelance team employed via Gremlin. "I used to do all the graphics," he admits, "but they turned out a bit ropey – even though they seemed okay at the time!"

Like most of the top game programmers working today, Southern taught himself. He began at the tender age of 13, tinkering with his school's Commodore Pets, much to the annoyance of the final-year students who were attempting to complete their projects. Then in 1981 he received a Vic-20 for Christmas and six months later bought himself a machine code cartridge. He's never looked back since.

Although he's now used to the luxury of sophisticated assemblers, monitors and linkers, Southern's first work was put together using a simple line assembler which didn't even allow the use of labels, making coding even the smallest game a laborious affair. In 1982 he sent some games off to Mr. Chips Software (as Magnetic Fields was then known). One of these, *Jackpot* on the Vic-20, was sold to Mastertronic – from there on the company turned out games at a prolific rate, most of them for Mastertronic. Then in 1983, following three-months at university (during which he did no coding), Southern started full time with Magnetic Fields.

SOFTOGRAPHY

(16-bit only – the 8-bit stuff would fill a page on its own!)

- ***Super Cars***
- ***Lotus Turbo Esprit Challenge***
- ***Super Cars 2***
- ***Lotus Turbo Challenge 2***

Magnetic Fields philosophy is a very simple one: to try and make games fun to play. "The playability is largely down to me," Southern declares, "and I consider it to be the most important element. Before machines were capable of fancy graphics and sound, playability was everything. I've tried to carry that old-style gameplay through into new games."

Nowadays, however, Southern doesn't get too much time to play games. The only thing he's bought recently has been *Lemmings.* "I tire of things very quickly," he admits.

Of his own work, his favourite project was the first Lotus game, which he has managed to complete playing himself. "It's just worked out that we've been exclusively writing car games recently," he says, "although I can't complain – they've been good to us."

For the moment it looks like Magnetic Fields isn't going to escape from car games; there's a course designer and data disks for Lotus 2 in the pipeline. But Southern is hopeful that they will find time to do a shoot 'em up soon. "I want to put everything we can think of into it, and try to get a really good atmosphere. We've got some ideas for a sort of cross between *Defender* and *Populous* (it would have strategic elements as well) and maybe to use fractals."

And with that enticing snippet I let Southern get back to coding... car games! What else?

Laurence Scotford

● *Lotus Turbo Challenge 2* is reviewed in this issue.

HENRI CORON

Publisher

"WE ARE OFFERING people dreams," says Henri Coron, describing the philosophy which drives the French publisher Infogrames, for which he runs the Clapham-based UK operation.

Twenty-nine years old, Coron has been based full-time in Britain for just over a year now, having previously been responsible for the UK in his capacity as head of the firm's French-based export department (where he also had responsibility for Germany, Scandinavia and Australia).

Despite the obvious attractions of such an international career, Coron was keen to make the move to Britain so that he could take control of what he sees as the biggest market for software in Europe – and also so that he could spend more time with his wife, Dominique, and their two children: "I was travelling three weeks out of four," he explains, "which was very interesting at first, but quite tiring and boring towards the end."

So, in his own words, he decided to "invade the UK" – was it a wise move? "It's a good experience," he declares, "what with 1992 coming and all, besides, I've never spent more than four years in the same place – it's in my blood to move around."

Apart from anything else, Coron believes that living in Britain has helped him get to grips with what the UK games player wants to see: "When you live with the people you understand them more – I now know that we have to make games with a more UK style."

SOFTOGRAPHY
(Some of Henri's favourites from Infogrames' catalogue)

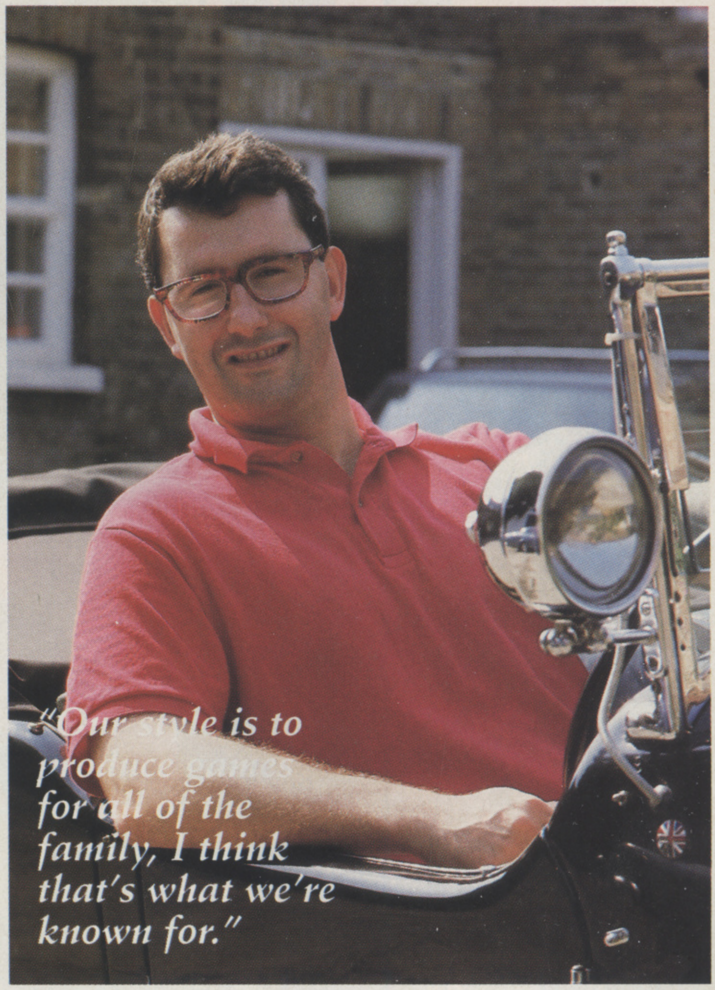
- ***Captain Blood***
- ***Hostages***
- ***Sim City***
- ***North And South***
- ***Ghengis Khan***
- ***Metal Masters***

Coron believes that part of this difference in tastes between the two countries is that the consumer in the UK is better informed and educated than his counterpart in France – for example, there are only three computer games magazines in France compared to the massive choice available over here.

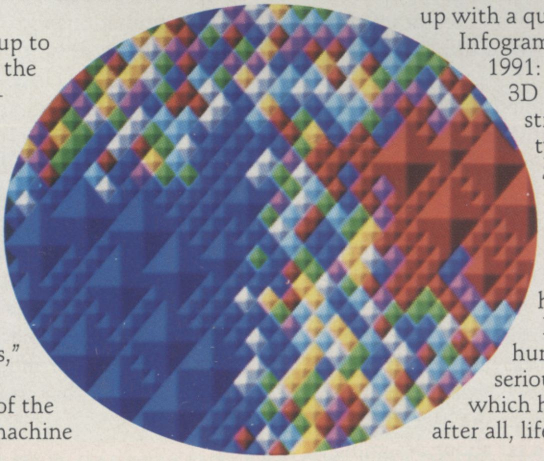
"Also, the French magazines aren't critical like the ones over here," Coron says. "But it's good to be critical. In the UK the people who play games really get into the magazines and go out and test the games and so on."

He dislikes generalised criticisms of French games – especially the old chestnut that they always look good, but lack playability – but agrees that there are differences between French and British games: "Technically, we have always been up to date – for example, we were among the first to develop for CD-I to CDTV – and our programmers are very accurate. However, it's only now that we're catching up in terms of playability."

On the subject of CDTV, Coron is a staunch defender of Commodore's much-maligned multimedia black box: "People criticise Commodore for its CDTV, but at least it's actually in the shops," he says, pointing out that his firm's version of *Sim City* (right) was one of the first games developed for the new machine and has sold very well so far.



"Our style is to produce games for all of the family, I think that's what we're known for."



As he's just mentioned Sim City, I ask if he's disappointed that Maxis chose to use Ocean to publish its follow-up, *SimEarth*. Coron points out that his company isn't big enough to compete with Ocean in an auction for publishing rights, but feels that he could have done a better job of selling the complex world simulator than the Manchester-based arcade and film tie-in specialist: "You'll notice that each company has its own separate style: Electronic Arts, Ocean, SSI… they all have their own identities. Our style is to produce games for all of the family, I think that's what we're known for, so, while we wouldn't sell as many of *RoboCop 3* as Ocean, we would sell more SimEarth than them."

Coron then takes this opportunity to wrap things up with a quick run-through of what Infogrames will be publishing for the rest of 1991: "Later this year we are launching a 3D tennis game which has a lot more strokes than any other game of its type, then we have a game called *Seven Colours* (left) – a strategy game rather than a puzzle game – and then we have *Eternam*, an RPG with very beautiful graphics and more humour than you usually have in games of this type…"

I ask him if this inclusion of humour is a reaction to the usual seriousness of games of this type, to which he laughingly replies: "Of course – after all, life is to be enjoyed."

Ciarán Brennan

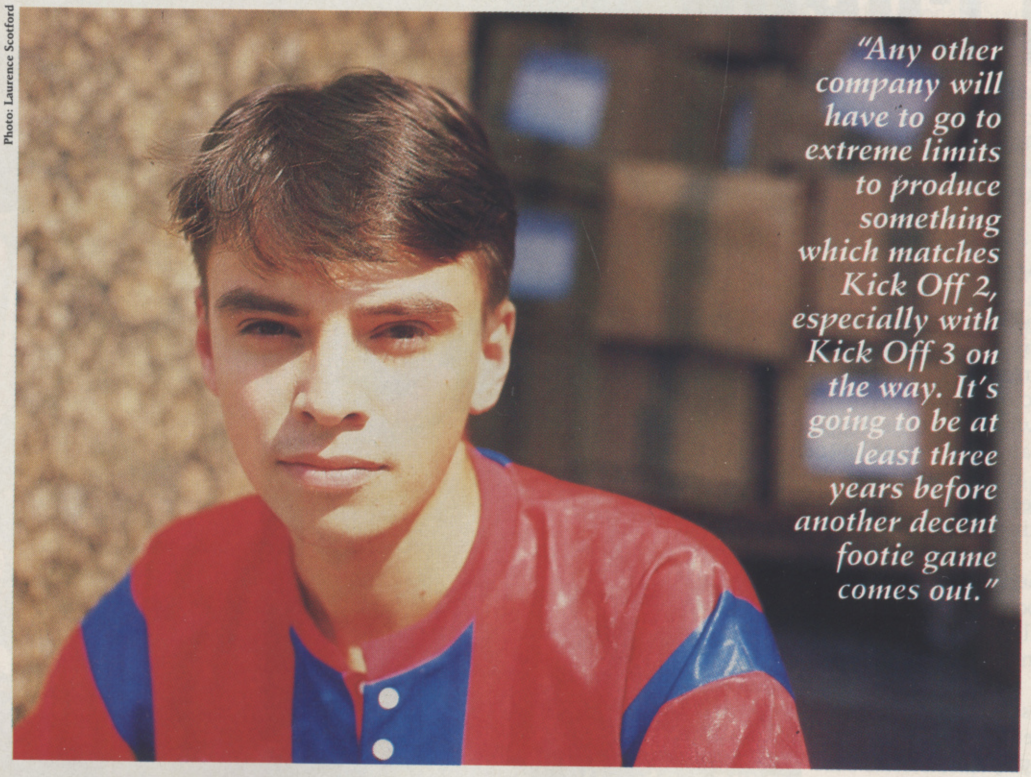


Photo: Laurence Scotford

> *"Any other company will have to go to extreme limits to produce something which matches Kick Off 2, especially with Kick Off 3 on the way. It's going to be at least three years before another decent footie game comes out."*

STEVE SCREECH

Programmer and Game Designer

WHAT ON EARTH has happened to the long-haired dropouts who used to develop games? Programmers these days seem to be remarkably ordinary and sane. Take Steve Screech for example, he's happily married, lives comfortably in Surrey and even knows what the year is! Fortunately for us there's nothing ordinary about his talent. He is, after all, the man who created the most bought, played, and talked about sports simulation ever.

Since his humble beginnings as an 8-bit programmer, Screech has risen to become Anco's main asset – although nobody realised that this would happen when he first came up with a design for a new type of sports simulation late in 1987. This revolutionary system was the basis for two games: *Face Off*, an Ice Hockey simulation programmed by Screech himself (and which he now freely admits was 'dreadful') and *Kick Off*... 'nuff said!

Kick Off was developed in partnership with the now-legendary Dino Dini, who was responsible for programming, while Screech concentrated on the design. Giving up control to such an extent was evidently not entirely to Steve's liking, which is why he's programming the forthcoming *Tip Off* basketball simulation himself. The Screech/Dini partnership goes on however, in the continual development of Kick Off and its data disks.

The inspiration for Kick Off came from a dissatisfaction with football games in general. The best program up to that point, Screech claims, was Jon Ritman's *Match Day*: "It was a sad state of affairs," says Screech, "that the best footie game was for 8-bit computers." So he set about designing a game to improve on the playability of previous efforts.

Screech wasn't entirely surprised by his game's success. "By the time it was published I'd been playing it for over a year," he reminded me, "so I knew how playable it was." If anything's surprised him it's been the continued interest: "It's still rare to see a letters page in a magazine without Kick Off being mentioned."

Was its success at all worrying to him? "In some respects it's worrying," he says, "but any other company will have to go to extreme limits to produce something which matches *Kick Off 2*, especially with *Kick Off 3* on the way. It's going to be at least three years before another decent footie game comes out."

So what then are the most important aspects of a sport to capture in a simulation? "The computer has got to provide intelligent opposition. It can't do ridiculous things. I achieve this by getting the computer to play itself and if the game looks real, I'm happy."

Understandably Steve watches a lot of sport. He's a dedicated Crystal Palace fan, so football has always had a look in, but recently he has had to watch a lot of basketball too. Although he has yet to see a live game, Screech did get a US video system with a whole package of videos from the States. He's also got a satellite dish which allows him to watch a lot of American sports, which perhaps provided the inspiration for a future product – a complete reworking of Face Off.

Sports simulations apart, Steve has always fancied writing an "over the top" D&D type program, set in various time periods. "I already have a storyboard, but it would have to be spare-time job," he declares. "But the prospect of doing it on a console is extremely interesting."

SOFTOGRAPHY

- **Face Off**
- **Kick Off**
- **Player Manager**
- **Extra Time (data disk)**
- **Kick Off 2**
- **Final Whistle (data disk)**
- **Winning Tactics (data disk)**

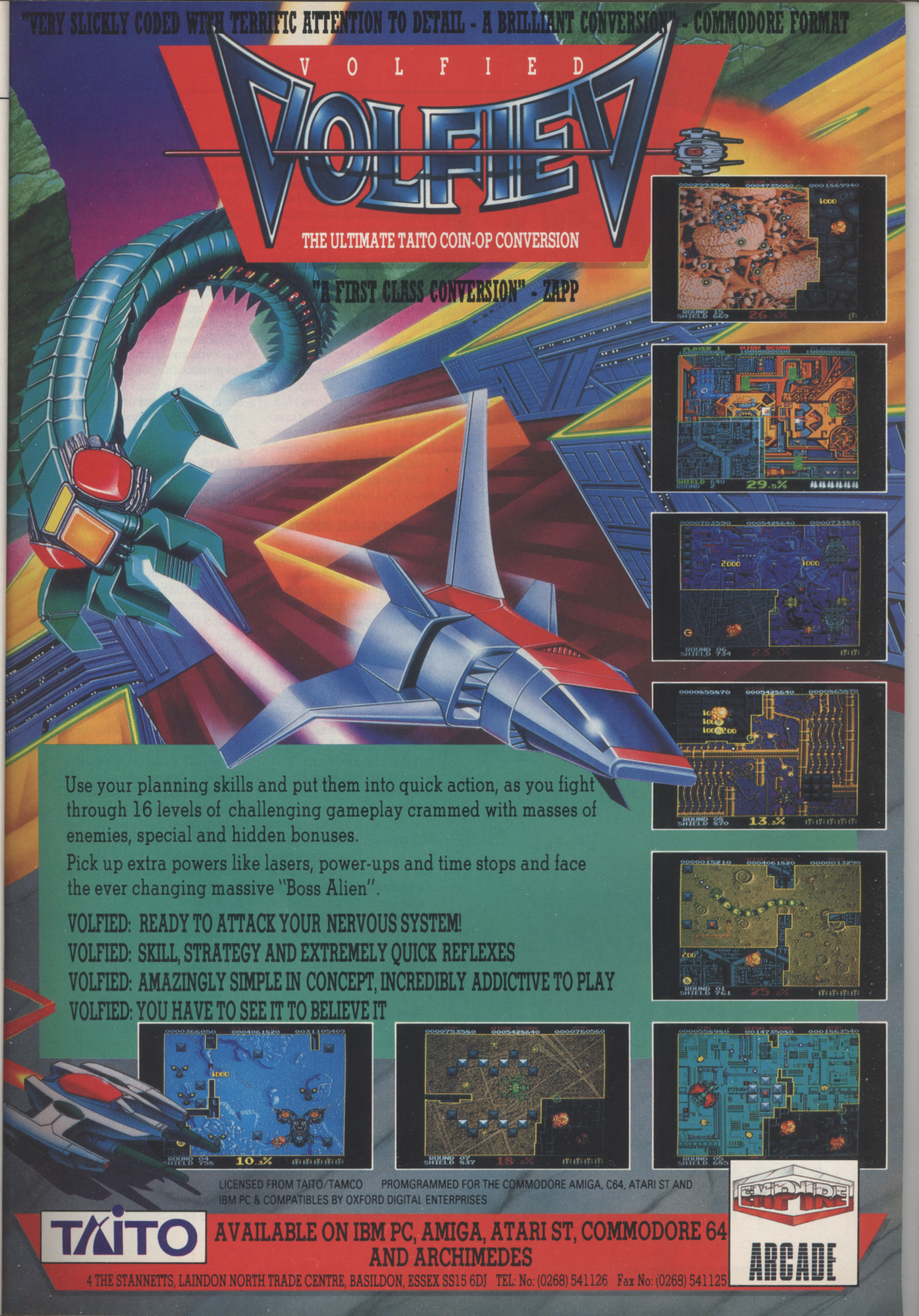
IN PROGRESS:

- **Tip Off**

Screech doesn't get too much time to play games: "I do play Kick Off and *Player Manager* – mainly to find ways of improving them – and I like strategy games, but I'm certainly not a fan of shoot 'em ups and the like. When I do get time to play other stuff I prefer simulations like *Stunt Car Racer*."

Laurence Scotford

"VERY SLICKLY CODED WITH TERRIFIC ATTENTION TO DETAIL - A BRILLIANT CONVERSION" - COMMODORE FORMAT



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Has another month gone by already? It must have, as the postman's back in hospital with that problem he always seems to get when we make an appeal for more letters. Anyhow, a huge 'well done' to all of you readers who wrote in – and what happened to the rest of you? Don't be disheartened if your letter isn't printed this month, as we had enough mail to fill about 20 pages – try again next month and you might just be the lucky winner of an all-new The One For Amiga Games T-shirt. Just like this lucky chap in fact...

PRIZE LETTER

SPOILED FOR CHOICE

Dear The One,

Have you ever stopped to think about the amount of games that are released every month? Last week I went into my local software shop and the owner (who I know quite well) showed me seven new games that he thought I should try out. Think about it – *seven* new games!

How on Earth is anyone meant to keep their software collection up to date when it would cost up to £150 per month to buy all of the new (and worthwhile) games? The only thing that we can do I suppose is make very careful choices before we actually part with the cash.

Luckily though, this choice is almost made for us by the people who write the games in the first place. What do I mean by this? Simple. So many of the games that I see coming into the shop each month are – to put it nicely – derivative of previous games that I already have in my collection. I mean, a shoot 'em up would have to be really special before I'd buy it, as I already have 12 (yep, a whole dozen) on the shelf in my bedroom.

Don't be fooled into thinking that it's only shoot 'em ups and arcade games though, look at all the *'Populous*-beaters' that have recently come out. If game designers and publishers gave us less clones and a few more original ideas, then people would surely buy more and there wouldn't be this great panic about the arrival of consoles.

Am I being really naive in hoping for a little less quantity and a great deal more quality?

Michael Jeffries,
Plowden,
Shropshire

It's a sad state of affairs Michael, but you proabaly are being a little bit hopeful in your desire for more originality. Why is it, do you think, that all of the Populous clones are beginning to appear now? Because it's been just long enough since the original came out for other programmers to have had time to play it and be inspired by it – and some of the results are very good indeed (Graeme Ing's Utopia, for example). All that you can do is to vote with your pockets and save your cash for when the next original game comes along – although by the time that comes around you might need the money for your daughter's wedding or something like that.

BART ATTACK

Dear The One,

While I was on the Greek island of Kos this summer, I put some sun tan lotion on my legs and then accidentally knelt on my brother's copy of *The One for Amiga Games*. Then, when I stood up, I had an imprint of Bart Simpson on my knee!

So there you have it! Once you've completely read your copy, you can put it on your body as tatoos! I tried to cover myself in Bart Simpsons, but the ink went messy.

John Humphries,
Bath,
Avon

Erm... thanks a lot John. Have you ever considered getting some professional help?

DEMO-CRACY

Dear Sir,

I like making demos and I was wondering if you know of any decent demo creators or music packages that are on PD or Shareware? I currently use *Noisetracker v2.2* and it's great (most game makers use it).

While I'm at it, perhaps one of your other readers is a whizz programmer and would like to team up with me and make some 'kick-ass' demos!

Paul Matthes,
Colchester,
Essex

The utility you're looking for could be Red Sector Demo Maker, available from most good PD outlets.

NORWEGIAN WOULD

Dear The One,

Splitting up your magazine was both good and bad. Good, because each Amiga user gets more Amiga stuff (and the same for the ST owners I suppose). Bad, because there are 2,697 pure Amiga magazines already: we don't need more. I like a neutral mag, which doesn't say "this computer is better than a Cray 2 and that computer is shit."

And what about us PC users? You refer to your sister magazine, *PC Leisure*. Well, I live in a town in Norway with approximately 7,000 inhabitants. The jerk-clerk at the magazine store (the store is called Narvesen), doesn't have that magazine. He thinks there is no market for a PC game mag (You know the old myth – PC equals serious word processing and spreadsheets, Amiga equals fun and entertainment).

Does PC Leisure review demos? Does it give detailed information about sound card support and hardware requirements on each game? If I send a PC demo to *The One for Amiga Games*, will you test it?

Oyvind Bakksjo,
Bronnoysund,
Norway

Let's get one thing straight from the start. We don't say that one computer is better than another – all we do is bring you news and reviews about the latest happenings in the world of Amiga gaming (the biggest difference between ourselves and the other '2,697 pure Amiga magazines' is that more people read ours, it's as simple as that). As for your questions: yes, PC Review (as PC Leisure is now known) does review demos; Yes, it does give information on hardware requirements and sound card support; and No, if you send us a PC demo we won't look at it, but PC Review can be found at the same address as The One, so why not send it to them?

GODS GO DOWN

Dear The One,

I recently bought *Gods*, but was disheartened when one day it wouldn't load. The messages it gave were 'error validating disk' and 'key 880 checksum error'.

I think that a possible reason for this is that I loaded the disk after playing with a cover disk (which are usually full of viruses) and then not turning the machine off. Even so, I don't think that should warrant losing a £25 game!

I've tried using *Disk Doctor*, but when I try to copy the 'corrected' disk, it says that there's something wrong with the destination disk (there can't be because I use high-quality blank disks).

Please help, as I would hate to lose Gods.

Jamie Campbell,
Newbury,
Berkshire

How many times do we have to tell you to be careful of viruses and always to switch your machines off between loading different games? It looks as though you've learned your lesson the hard way. The only thing that we can suggest in this case is that you contact one of the Amiga-specialist PD companies – they may be able to help you out if you tell them which virus you were infected with, but chances are that your game is lost. By the way, it's a bit unfair to say that cover-mounted disks are usually "full of viruses", as we go to great pains each month to check that ours are clean as a whistle.

FINDING FIRE

Dear The One,
Could you please help me in tracking down an old piece of software? About four years ago myself and a friend came across a game called *Fire Power*. It was a tank battle type game with a two-player option and we had hours of fun with it.

To make a long story short, we have long since lost this game and would like to find another copy – but we don't know where to get one.

We know that there's another program with the same name, but that's a fairly boring strategy game about some WWII battle – that's definitely not the one we're looking for.

If you (or any of your readers) do know of the game in question, could you please let us have the name of the software house or where we can buy it from.

Thanks in advance for your help.

R.Taylor,
Barwell,
Leicester

Yes! We remember that one too – it was a split-screen affair that was excellent fun in two-player mode (there was another, similar, game from the same company called Turbo). We put our thinking caps on and came up with the fact that it was sent to us from America, and as far as we could remember it had © Silent Software printed on the label – after that, you're on your own. Anyone out there who can help?

ANOTHER LETTER FROM STUART N. HARDY

Dear The One,
While browsing through my large collection of elderly computer magazines, I had a good idea which would give a wealth of micro facts in one big volume.

A new 'computer yearbook', produced in a similar style to the immensely popular *Guiness Book Of Records*, would give up-to-the-minute information to computer enthusiasts on the software houses and their games.

Each company could be given a separate page of information, including data such as:

1) Company name, address, telephone and fax machine numbers.
2) The year the company was founded.
3) Names of important staff members, development and programming teams and so on.
4) List of labels (with prices!) which the company publishes for.
5) Number of games in the current catalogue, categorised (arcade, strategy and so on) for easy reference.
6) Best-selling title to date.
7) Biggest failure to date.
8) Biggest licence signed to date.
9) List of awards (with years) which the company has won.
10) Information on future releases and probable release dates.

I'm sure that many gamesplayers would find such a book extremely useful indeed, especially if it included both budget and full-price companies.

The book could then be updated anually to include all the newest facts and any profits earned could be shared equally amongst all of the participating software houses.

What are your own views on this subject?

Stuart N. Hardy,
Wales,
Sheffield

What are our views Stuart? Our views are that you should stop writing these letters to magazines all the time – haven't you got anything else to do? Every month we open our mailbag and there it is, – another letter from Stuart N. Hardy. When do ever get time to play with your computer? Tell you what Stuart, why don't you compile the yearbook, seeing as how you have so much spare time.

LOST GAMES

Dear The One,
Could you please tell me when *Epic* by Ocean and *Birds Of Prey* by Electronic Arts will be released for the Amiga. I have ☞

SPEAKER'S CORNER

GET UP ON THAT SOAPBOX and shout to the world that you've got something to say – or, if the thought of making a fool of yourself in public like that sends shivers down your spine, then maybe you could just send it in to Speaker's Corner here at *The One*. Think about it, for just the price of a stamp you could become something of hero among your friends, sparking debate throughout the country and getting people thinking for a change… or, maybe not.

RIGHT RIVETTING RATINGS

Anyhow, here on the corner this week we have one major topic for discussion – game ratings.

Kevin Neoh of **Yarm** in **Cleveland** sets the ball rolling with his views on the subject, saying:

"Most of the time I agree with percentages given, but sometimes I think you give a game too high or low a rating. Take Toki for example. I think it is brilliant, so I would have given it 91 per cent instead of the 88 per cent that you gave it."

There's hardly a great deal of difference between 91 and 88 per cent, but Kevin obviously thinks that it's significant enough. Just as a little bit of background, we should point out that here at *The One* all of the marks given are arrived at after a lively debate in the office – so although you may see just one reviewer's name at the bottom of the page, the percentage rating is definitely a group opinion.

Which leads us nicely onto the next letter, which has flown in all the way from **Simon Barnet** in **Clapham, South London** (come to think of it, that's not too far at all). Simon thinks that maybe we should employ specialist reviewers instead of just:

"…letting any old reviewer who walked in off the street review whatever happens to be in the disk drive at the time. For example, your esteemed editor Mr. 'baldy' Brennan himself, reviewed both Magic Pockets and Thunderhawk in the last issue – how can he possibly be an expert on two completely different types of game? Surely if he's an arcade freak, then he'd mark Pockets up and Thunderhawk down (or vice versa of course)."

Are you serious Simon? Do you really think that a person can only enjoy one type of computer game? Surely that's the beauty of this whole hobby, that you can spend half of your time exploring the Blacktooth Empire or reaching the next Rainbow Island, before switching off and rebooting for a spot of MiG-bashing or *Kick Off 2*? Anyhow, as we've already said, the percentage rating is a concensus, so it's bound to get a fair hearing no matter what.

UGLY MUGSHOTS

We finally did it last month… after months of reader pressure, we finally printed the team's photos at the beginning of the Review section. But did they go down well? Like a ton of bricks in some places. Take **Roger Bentley** from **Newark, Nottingham**. He thinks:

"That bunch of misfits you showed last month were the ugliest I've ever seen in a computer magazine – don't do it again."

Whereas **Kim Turner** of **Colchester said**:

"How nice it was for you guys to finally let us see what you look like. And what good-looking chaps you are too – especially that Jools Watsham. Any chance of a phone number?"

Certainly not! What kind of boys do you think we are? Anyhow, the letterbox is now open for this and any other debate which takes your fancy. You know where we are…

SERGEANT SOFTWARE

Why do you keep writing to the Sarge? He's not as good as he used to be...

Dear Sarge,
My Father has decided enough is enough and is going to become an MP (hopefully one day he'll even become Prime Minister). He says he can do a better job than the current lot and could restore the country to one where everyone is working.

The only thing is, while he's trying to achieve this goal he's spending all his money on getting himself noticed, which leaves us, his family, with barely enough food or money to survive. So please, please could you send me some software, it would be terribly apprieciated, as I'm really browned off folding publicity leaflets all day.

Robert Gorvette,
Hulme,
Manchester

Your Dad's going to be PM? Well, what are you worrying about? When you're sitting in Number 10 you'll be laughing: you'll get loads of attention and probably even have an arcade cabinet in your bedroom. So stop your whingeing.

THE WORLD'S UNLUCKIEST PERSON

Dear Sarge,
I am the world's unluckiest person. My mother and father only stop arguing to beat me or sell some of my most prized possessions to go drinking.

My grandmother secretly bought me my computer, but when my parents found out they banned her from ever seeing me again and she died from a broken heart. I don't thinkl I'll ever forgive them, but on the bright side I managed to conceal my computer and play with itwhen they are at the pub.

I managed to scrape together a fantastic software collection (I had three games, one of them full-price!), but because I had to keep them from my parents I hid them in the coal bunker and they ended up on the fire.

I could have bought some more I suppose, but I'm still paying off the vet's bill from when I had Muffy (my cat) put down because of the mysterious cigarette burns which he somehow got all over his back.

Could I please have maybe one or two games? But please don't print my name in case my mum beats me as I haven't told her that I'm writing this letter.

Willie Williams,
Woking,
Surrey

Well Willie, you certainly have had some bad luck haven't you? Maybe if you were a good boy and didn't do things behind your parents' back I'd be able to help you out, but not this time I'm afraid. By the way, thanks for the shiny pound coin you sellotaped to the bottom of your letter.

STRAIGHT TO THE POINT

Dear Sarge,
Can I have some software?

C. Brady,
Bletchley

Oh, alright then.

contacted both of the companies and they seem to know less than myself.

Please help me with my dilemma as I expect these games to be big! Thank you.

J.B,
Leeds

Funny that you should ask actually, as we were only just scratching our heads about those very games the other day, when news arrived in the post from both Electronic Arts and Ocean that both games would be out before Christmas. I wouldn't go into Ladbrokes and waste any money on actually seeing either game by that date though.

PUBLIC DOMAIN WORRIES

Dear The One,
Over the past few years I have built up a huge collection of Public Domain disks, mainly graphics demos and music with some games. I would like to set up my own library, but I am not sure which disks I can safely copy and send out to people. Also, how much can I charge for disks?

Alan Leighton,
Derby

If these are programs that you have yourself bought from Public Domain libraries then, on the whole, you are free to distribute them. You should make sure though that you do not use any loader programs that have been written by other PD libraries. It is also illegal to distribute cover disks from magazines (although some PD companies have tried to do this in the past). If any of the programs you wish to distribute are Shareware, then you should contact the author to let him or her know that you plan to do this, then he or she can send you updates and more information. You will have to set a price for your disks proportionate to your costs. Prices range from as little as 89p to as much as £2.50. It's up to you – and best of luck!

SILLY SYSTEMS

Dear The One,
I am really fed up of reading in magazines about some 'great new game system which is going to revolutionise the future of gaming'. When and if these fantastic new systems appear they're usually rubbish. If you want an example, what about Level Nine's *HUGE*? That was supposed to be brilliant, but *Champion Of The Raj* which was a HUGE game was absolutely awful, apart from some nice graphics – and whatever happened to *Billy The Kid*?

Then there's Virtual Reality, which should be called Virtual Rubbish. I went to the Trocadero centre in London recently just to try it out and I couldn't believe how boring it was. What is everybody making such a fuss about? There are loads more arcade machines better than that.

Why is it that people still think isometric games are so brilliant as well? Ultimate had those cracked years ago on a feeble Spectrum. I'm starting to think that everything about computer games these days is all hype. The best games I've got are ones that haven't got any so-called revolutionary systems, but are just packed with playability.

Jonathon Morris,
Jersey

Yep! And sausages tasted better too – and policemen weren't afraid to give you a clip around the ear if you deserved it – and there was good-old Vera Lynn and Gracie Fields and down the shelters and nice 'Uncle Joe' Stalin. Those were the days!

Got something to get off your chest? Then why not put it on paper and send it to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked as such). The Letter Of The Month (should we decide to award it) will earn its author a T-shirt. All correspondence should be confined to one side of the paper and, where possible, confined to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

'STATE OF THE ART' 16 BIT TECHNOLOGY

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1889
SPACE
1889
STRATEGY

The mystery/role-playing adventure, combining History and classic science fiction, based on the world famous role-playing game by Game Designers' Workshop.

Space 1889: Discover a recreated solar system as envisioned by the scientific theories of the 19th Century and in the imaginations of such classic writers as Jules Verne, A. Conan Doyle and H.G. Wells. Written by the same team as the critically acclaimed 'MEGATRAVELLER 1'

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- Visit the canals of Mars and deal with warring Martians; explore treacherous swamps on Venus; travel through the mysterious underground caverns of the Moon . . . Even Earth is ripe for exploration and rife with intrigue . . .
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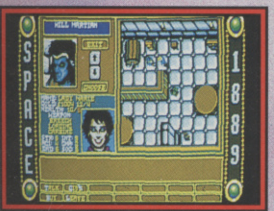

WEAPONRY

- Historic 19th Century weapons include 30 guns, 4 throwing weapons and 9 close combat weapons. Ranging from bolt-action rifles and single-barrel revolvers to swords and daggers.

PROFICIENCY

- Create five characters, male or female, from among six attributes and 24 skills, including Fisticuffs, Crime, Theatrics and Engineering. Control character development through a wide variety of careers.

HISTORICAL ADVENTURE

- Over 100 locations to explore on Earth alone - all depicted with historical accuracy and fascinating details. Including London, New York, San Francisco, the Far East and the Valley of the Kings.

TACTICS

- Realistic combat sequences let you control each character individually, while still giving general orders to the others.

VERSATILITY

- Meet and interact with over 500 unique characters, each with distinct personalities.

SCREEN SHOTS TAKEN FROM IBM PC VERSION

MEGATRAVELLER 1

MEGATRAVELLER 1
THE ZHODANI CONSPIRACY
STRATEGY

Based on MegaTraveller by Game Designer's Workshop, the most popular science fiction gaming system and now the critic's choice as the Number One Computer Game!

AMIGA COMPUTING
Brilliantly balanced between complexity and playability - MegaTraveller 1's gameplay is a miracle..."The best RPG/Adventure game of the year."

CU AMIGA
A fantastic RPG with loads of puzzles.

AMIGA FORMAT
I can't think of any role-playing game which has the depth and richness of what's going on.

GAMESMAN
This game is truly, uncategorically "Mega!"

ACE
A quantum leap for sci-fi RPG's.

AMIGA COMPUTING
"A triumph of intelligent game design."

THE ONE
No other computerised RPG comes as close to being an accurate conversion as MegaTraveller 1.

GEN 4
MegaTraveller 1 is THE Game of Today...

AMIGA POWER
"Terrifying depth, friendly and helpful controls, great atmosphere, excellent balance of strategy and action. A wonderful piece of role playing software that everyone should play."

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THE One
WORK IN PROGRESS
FILE

HARL

PROJECT Harlequin
PUBLISHER Gremlin

●**AUTHOR** The Warp Factory: Andrew Findlay (Programming, Design) Ed Campbell (Graphic Artist, Design) ● **INITIATED** February 1991 ● **RELEASE** November 1991

Wearing a tight-fitting spangled body-suit and a black mask is nothing unusual for Gordon Houghton; it certainly helped him get to the heart of Gremlin's diamond geezer.

In the beginning The Warp Factory created the Harlequin. There was no plot, no gameplay, no level design - just a multicoloured character wearing Dick Turpin's visor. Andy Findlay, principal programmer at TWF, explains how the sequined star was spawned: "We were throwing some ideas around back in February, and we were looking for something unusual. We toyed with ideas like scrolling shoot 'em ups, but they weren't original enough for what we wanted. And then it hit us – a Harlequin. The first thing we came up with was the name, and the character emerged from that. It's hard to see exactly where we got the inspiration from, but since then the game has developed into something surreal, with loads of different elements." So how would they describe it in half a dozen words? "A platform game like nothing else."

TWF's only previous game was written for CRL: it's a beat 'em up called *Battlebound*, which they actually finished in October 1990, but which has been held over until this Christmas – which means that Harlequin will probably appear on the shelves before it.

The only aspect of the programming that the Glaswegian duo aren't responsible for is the sound. They usually digitise and implement their own effects "except when they're not up to scratch", and even at this late stage they are still considering inviting someone to program the sound for them, but it's almost certain that Gremlin will find someone first. Barry Leach at ImagiTec is the most likely candidate - amongst other projects for Gremlin he's already written the music and effects for *Super Cars 2*, and has also contributed to *Pegasus* and *Utopia*,. Because these last two have been taking up so much of his time, he hasn't even had time to think about what sounds *Harlequin* may produce – "The ideas will come when I see the game," he says.

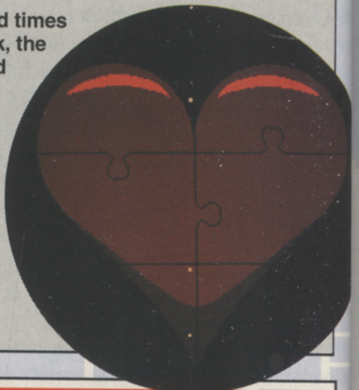
When TWF finishes Harlequin in October, the team intends to diversify into another different genre. Ed Campbell is particularly keen on producing a role-playing gangster game – "it has never been done well." He's already sketched out a few preliminary design ideas: it would ride the borderline between action game and simulation, and would feature your character working his way up the mafia ladder. This is a long way off, however: for now, both Andy and Ed are content with sequined jump-suits and levels of pure fantasy.

THE STORY SO FAR

The plot behind Harlequin is a heart-rending tale of heartache and heartbreak. After a lifetime's expedition seeking out new diamonds for his suit and alternative colours for his face-mask, the elusive idol returns to his homeland of Chimerica. He finds it in a sorry state: no one is at home, the trains have all been cancelled and you can't find a needle and thread for love nor money. Worse still, the comforting, low 'thud-ump' of Chimerica's heart, which for so long has kept people happy and free just by resonating throughout the architecture, has gone. Disappeared. Nary a ventricular fibrillation. And the great clock, which had kept time for as long as the land had existed, now stands as idle as a sloth with broken legs on holiday. Something's up.

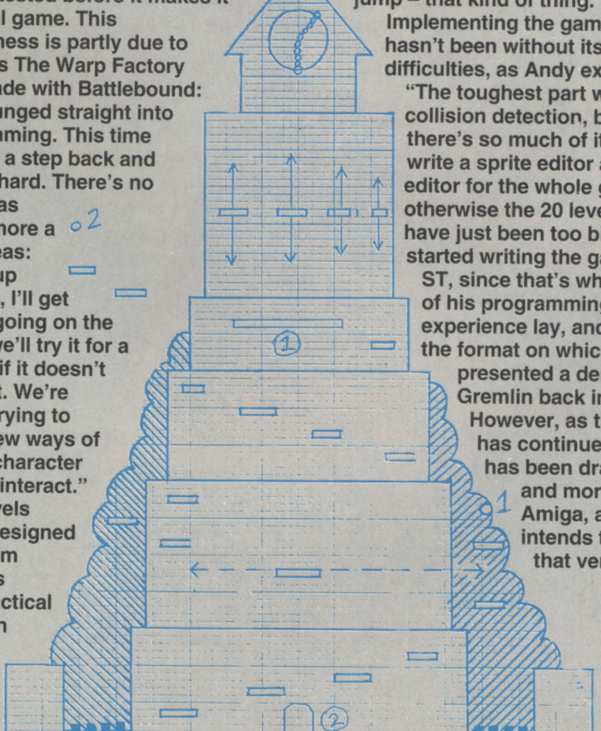
With a twinkle in his eye, Harlequin recalls the good times he had in childhood: the joyful laughter, the free milk, the hours he spent wandering through the passages and corridors. No one locked the doors, no one slapped his wrist and said 'keep off the grass', no one shouted at him – he was king in his own castle. Now the doors are all locked, and a rusted sign hangs on the clock tower's barred and bolted portal. A few squirts from a bottle of Ordinary Cleaning Liquid removes the greasy grime of decades and reveals the words: "Out of Order, Due to Broken Heart!"

He can't believe it. Who could have done such a thing? How can he mend a broken heart? Where should he start? Guess who has to find out?



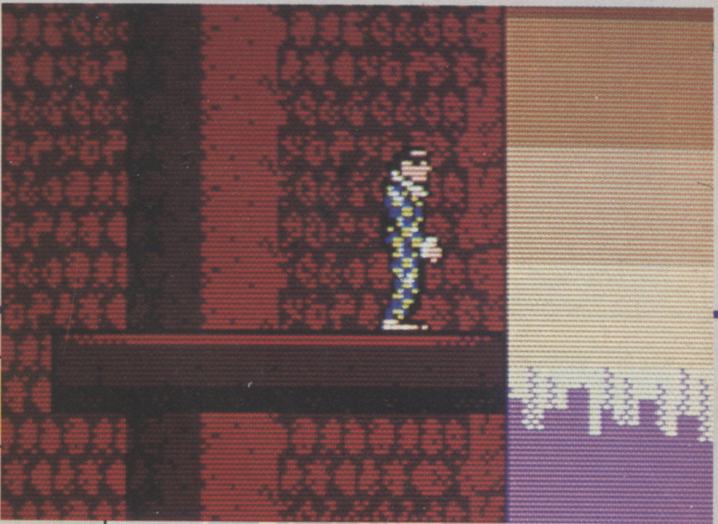
DESIGN

Much of Harlequin's design is sketched out on paper and thoroughly tested before it makes it into the final game. This meticulousness is partly due to the mistakes The Warp Factory feel they made with Battlebound: "We just plunged straight into the programming. This time we've taken a step back and looked at it hard. There's no storyboard as such – it's more a series of ideas: we'll come up with an idea, I'll get something going on the computer, we'll try it for a month, and if it doesn't work it's out. We're constantly trying to introduce new ways of getting the character and level to interact." All of the levels have been designed on paper from scratch: "it's more for practical reasons than anything else, so that we can gauge from the start the different distances between platforms, how far you'll be able to jump – that kind of thing."



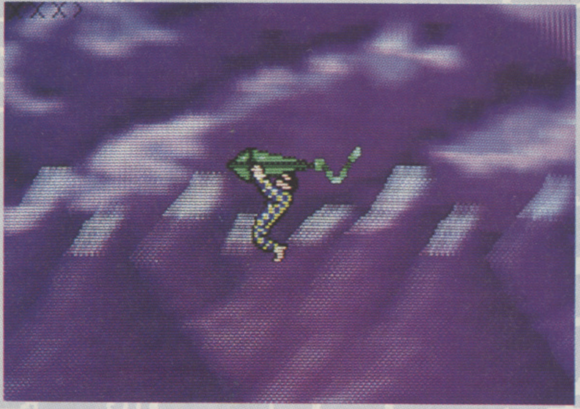
Implementing the gameplay hasn't been without its difficulties, as Andy explains: "The toughest part was the collision detection, because there's so much of it. I had to write a sprite editor and a map editor for the whole game, otherwise the 20 levels would have just been too big." He started writing the game on the ST, since that's where most of his programming experience lay, and that was the format on which he presented a demo to Gremlin back in May. However, as the project has continued Andy has been drawn more and more to the Amiga, and now intends to finish that version first.

QUIN

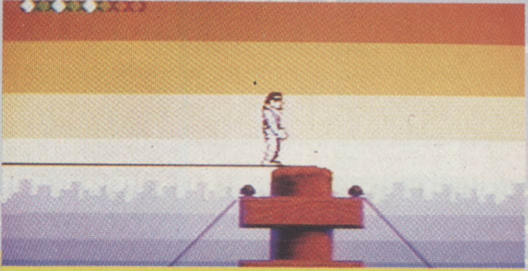


GAMEPLAY

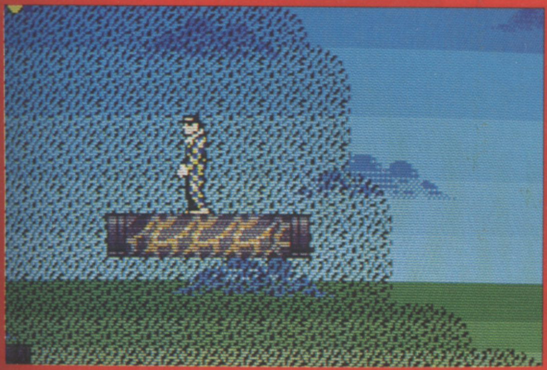
The game uses what TWF and Gremlin have coined a "dynamic mapping system." What this involves is you wandering around pulling switches and solving puzzles to create your own landscape. Andy sees it in terms of flexibility and being able to wander around the screens almost at will: "The game opens up as you play, the player determining the layout of the overall map for himself. It injects more variety into the initial design." Doors lead to whole new areas, switches open up gaping holes in walls that you thought were solid. It's not a question of helping you get through all the areas, since the team doesn't see the game just as a linear progression through various levels. "Your main aim is to collect the four pieces of the heart. You can pass through a landscape without picking up all the exits or goodies on that stage. There's not just one simple way to complete the game – you can take any route. You could finish it several times over, taking a different road each time and finishing with different points totals."



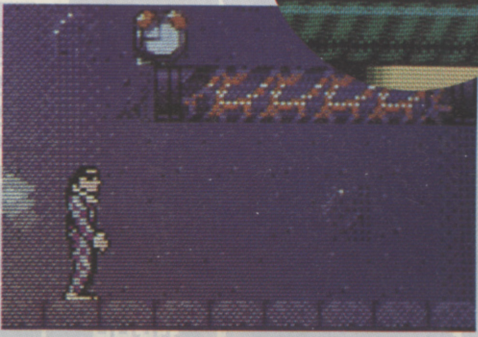
WITH PUBLIC TRANSPORT in Chimerica a thing of the past, our nimble chum has to take any vehicle that's offered to him. So, when he has scaled the clock tower he takes his chance with open arms and grabs hold of a passing kite to carry him to the next stage. The team is currently testing out other unusual means of getting around, too – including ropes, death slides, trampolines and unicycles.

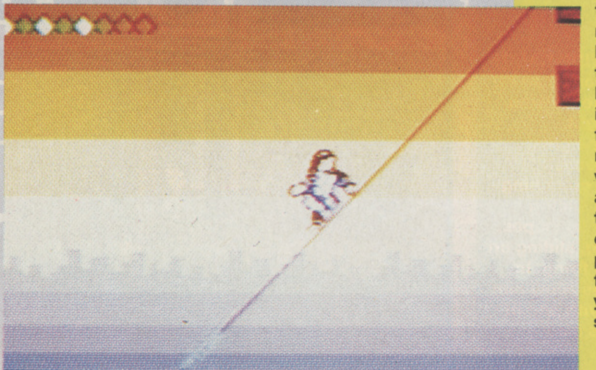


HIGH ABOVE THE STREETS of Chimerica, our fleet-footed friend balances precariously on the slippery-tiled roofs. A few lithe twists and leaps later he could find himself in the Virtual Television room. This is just one of the ideas TWF is toying with: by switching channels and jumping into the screen Harlequin will be able to select any level he likes.



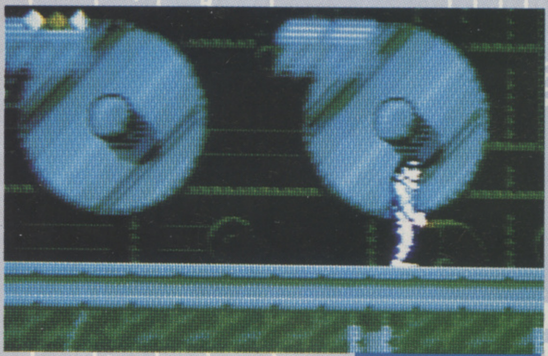
AT FIRST GLANCE, all of The Nimble One's tasks will appear easy. Just a bit of running around and jumping, you'll think. This is exactly how the programmers want you to see the game, so that you'll fall flat on your face before you reach the top of the clock tower. In truth, the mass of enemies and puzzles will have you exhausted and scratching your head before you can say 'double diamond works wonders'. Your only barrier against adversity is your own beating heart, which fires projectiles at your command. This weapon has its own special conditions, as Andy points out: "One thing we decided on from the beginning was that there would be no limits on your ability to fire – in a lot of games you can't fire unless you're standing still. Here you can be running, or jumping, or doing whatever you want to, and you'll still be able to kill something."



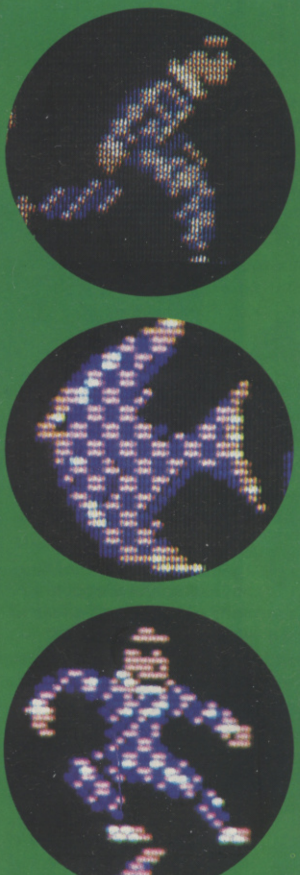


HARLEQUIN IS NOT THE ONLY CHARACTER in the game capable of climbing and sliding down ropes – many of the enemies are just as agile. In keeping with the dream-like level design, the foes vary from marauding alarm clocks, bullet-spitting Buddhas, scorpions, lightning bursts and poison bottles. Andy feels this variety is at the core of the game: "The idea of the sprites was to make them fit in with the look and the feel of the level you find them on – they are not just thrown in." He also points out that they all have a limited form of intelligence: "They follow individual routes, interacting with the platforms almost as much as the Harlequin. They can jump up, climb, potter about and fall right in front of you. They're not stupid."

PROJECT Harlequin
PUBLISHER Gremlin



THE TEAM HAS AIMED for a frantic, surreal feel to the graphics - Harlequin here is inside the clock tower surrounded by a mass of giant cogs, wheels, pulleys, swinging chains and secret doors. The variety achieved by the other levels might make you think you are playing a different game each time: our spick-and-spangle hero encounters landscapes like The Dream Mile, a sandy plain where strong winds blow him towards huge sand snakes, and the Sewers, where he changes into an angel fish. He's also taken high into the air, deep inside an organ, down a huge throat and into 'cutesy' land. Ed's bizarre graphics give each stage a unique feel.



THE HARLEQUIN'S WIDE RANGE of actions uses up more than 60 frames. These include walking and running left or right, jumping to different heights, crawling (for tight spaces), crawling backwards, crouching (to avoid enemy fire), sliding down ropes, jumping up slopes, swinging and hanging, sliding on slippery patches and firing. In addition, some tokens allow him to enhance himself with one of three special abilities (see panel).

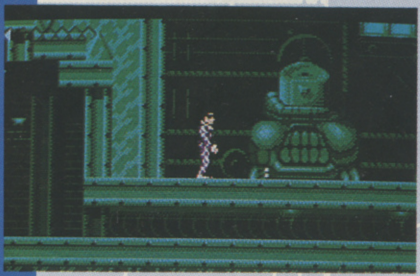
THE HERO

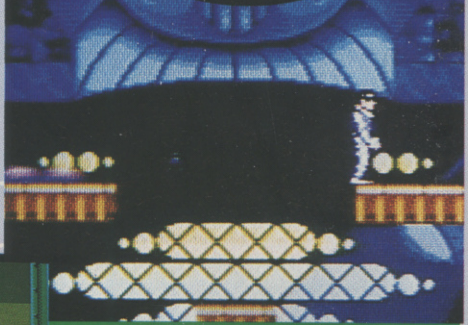
Our hero the Harlequin is a queer fish: able to slip up greased poles quicker than a ferret from a drain and sporting a suit with more diamonds than a pack of cards, he has a long literary history. He originated in Italian comedies, but took a place in British pantomime as a mischievous character invisible to all eyes apart from his faithful sweetheart, Columbine.

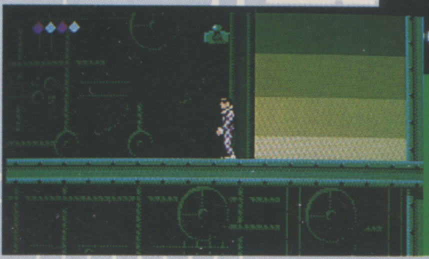
The idea for him came to Andy and Ed in a blinding flash of light: "He was an odd sort of character who typified what we wanted to do in a game: something unusual, fast, covering large spaces, acrobatic and fun. We were fed up with all those cutesy heroes." They also wanted someone who could interact as much as possible with his surroundings: Harlequin can perform all the standard superhero functions, and a few more Strider-esque ones, such as sliding up and down slopes. This makes him very adaptable to the game's variety of landscapes

In addition to his everyday functions he can collect Jack-in-the-Box tokens which give him special abilities. At the mere touch of a joystick he is transformed into a limber angel fish, allowing him to wend his slimy subaquatic vertebrate way around the sewers; or he can grab hold of an umbrella to slow a rapid fall and give him some directional control, Mary Poppins-style. Finally, our sprightly supple superstar can bounce around manically on a Space Hopper, whisked through time from a 1970s kids' street party.

Good news for keyboard-haters is that TWF is aiming to make all Harlequin's actions joystick-controlled, as Andy explains: "We don't like using the keyboard at all – we want to keep the game flowing. That was the whole idea of spreading the map over a large area: a lot of platform games are very confined, and we wanted to make this one spacious, fast, and very active."

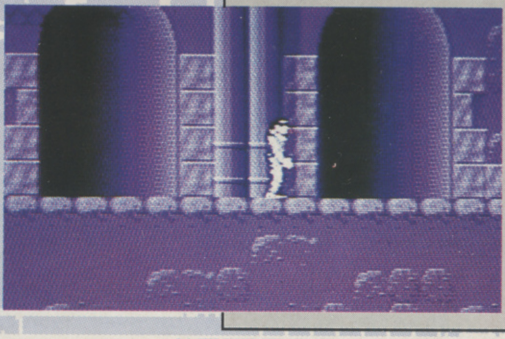




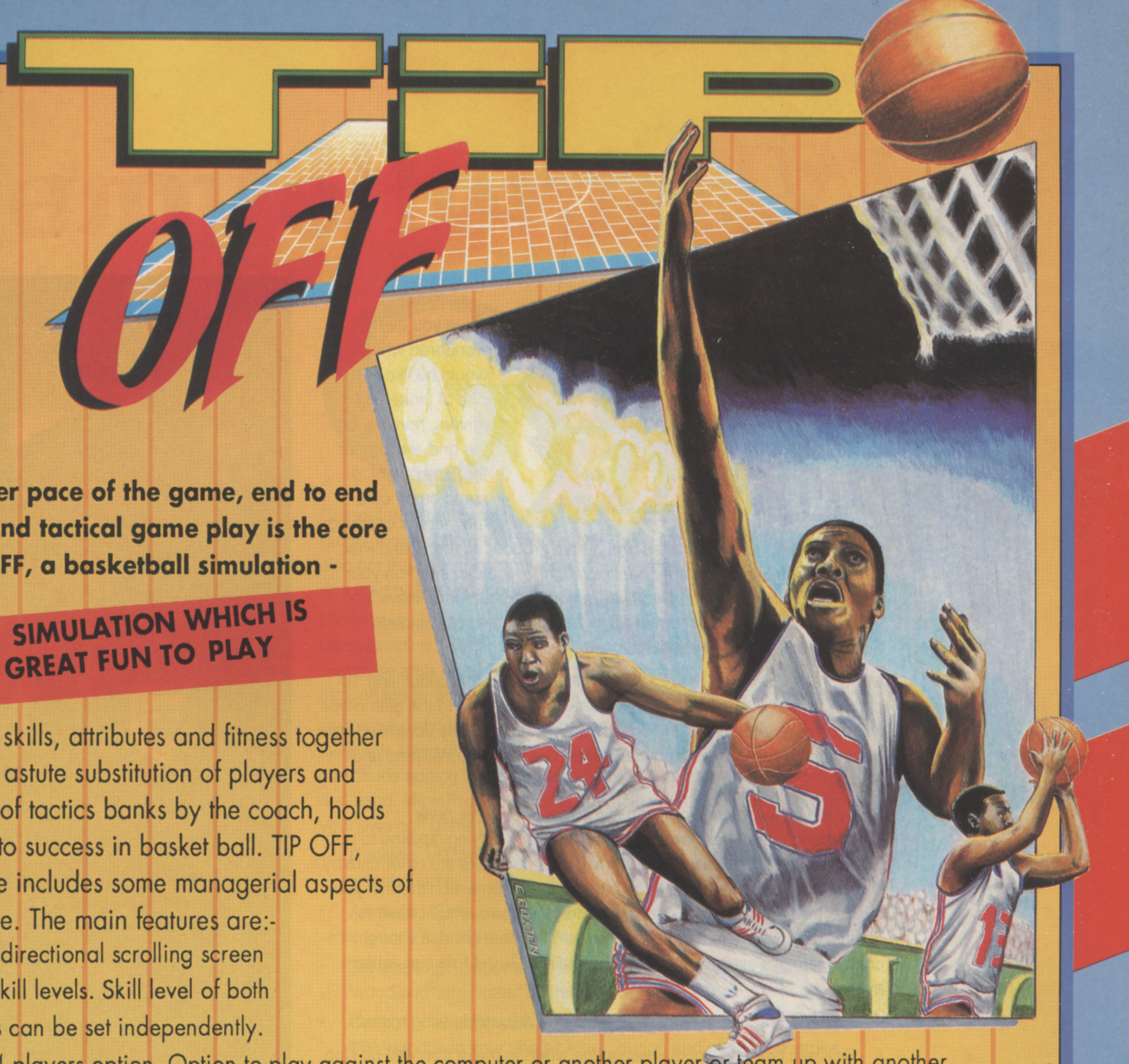


HARLEQUIN'S BUILT-IN CLUE SYSTEM will help out anyone completely baffled by what they should do next. Part of it involves speech bubbles simply telling you what certain switches do, but cryptic clues will probably be revealed as well – all you have to do is stand around in one place and look confused.

GRAPHICS



The visual design, effects and animation are the responsibility of Ed Campbell, who has attempted to provide each of the 20-plus levels with a unique set of graphics, adding up to about 850 screens in total. He is applying the same philosophy to the sprites which have been drawn to match the tone of the level in which you encounter them. Even when all the sprites, sampled sound effects and music are up and running, the graphics should run at 25 frames per second. On top of this, many of the 16-colour backgrounds have two layers of multidirectional parallax scrolling, and nearly all of them have at least one.



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A SIMULATION WHICH IS GREAT FUN TO PLAY

Players' skills, attributes and fitness together with the astute substitution of players and change of tactics banks by the coach, holds the key to success in basket ball. TIP OFF, therefore includes some managerial aspects of the game. The main features are:-

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- Five skill levels. Skill level of both teams can be set independently.
- 1 to 4 players option. Option to play against the computer or another player or team up with another player against the computer or another player or two players.
- Facility to practice skills and tactics.
- Facility to create a team at all skill levels and design tactics.
- Instinctive Joystick controls to dribble, pass, shoot or do a dummy. There are two running speeds, two types of dribbling and passing and five types of shots at the basket (Jump shot, Hook shot, Skyhook, Running Jump shot and Slam Dunk).
- Each player on the court is an individual with a unique mixture of attributes (Age, Height, Flair, Pace, Stamina and Composure) and skills (Passing, Dribbling, Stealing, Shooting and Jumping).
- Two types of Leagues. Action Replay at 3 speeds.
- Extra moves are available using two independent button joysticks using the EXORLENCE System.

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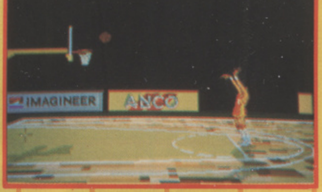

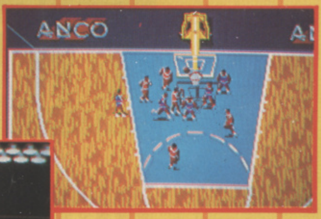

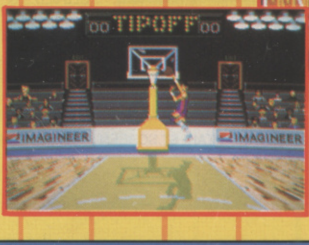

Amiga Screenshot's Shown

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EASY TO PLAY - HARD TO MASTER

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What will you cha

FORMULA ONE
GRAND PRIX

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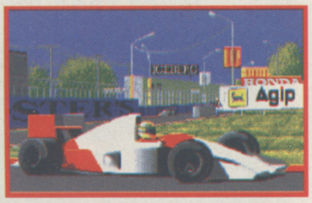
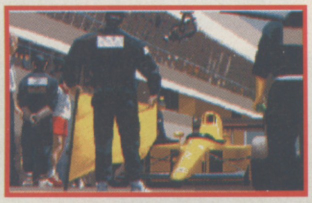
- From the back of the starting grid to World Champion, MicroProse Formula One Grand Prix, it's all there bar the shouting!





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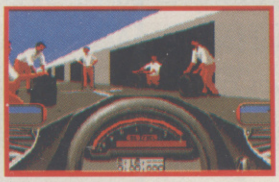

MicroProse Simulation software -Y

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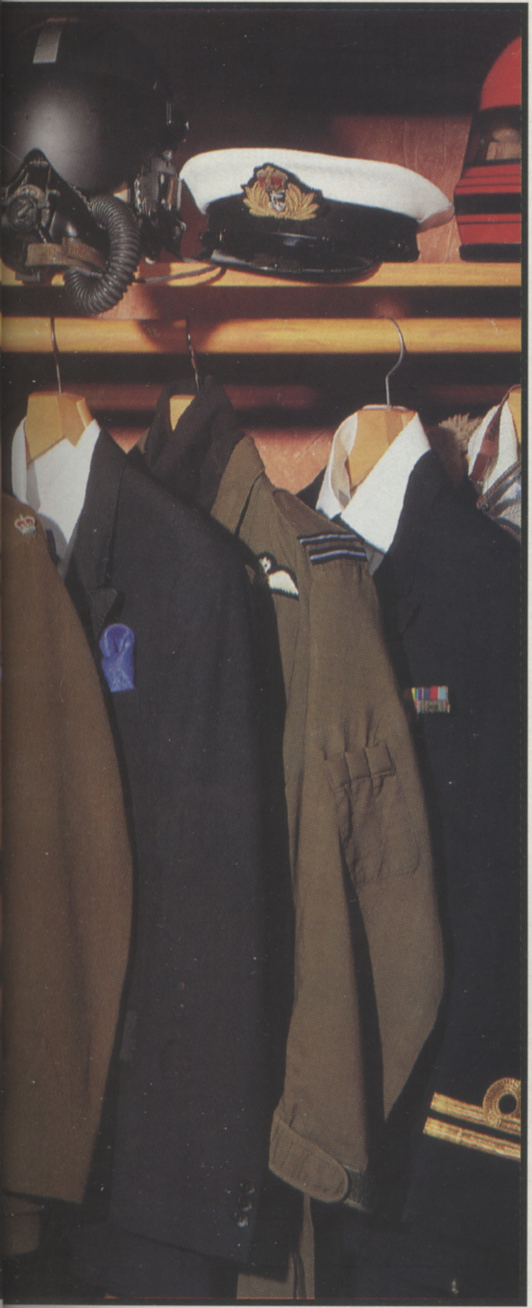

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THE One WORK IN PROGRESS FILE

PROJECT Campaign
PUBLISHER Empire

● AUTHOR Jonathan Griffiths (Design, Programming) Saul Marchese (Additional Graphics) ● INITIATED February 1990 ● RELEASE November 1991

CAMP

Who remembers Rainbow Arts' *Conqueror*? Another case of 'good graphics, where's the game?' But now the system is back, this time with a strategy angle and Kati Hamza is the first to take a peek.

JONATHAN GRIFFITHS IS A TANK ENTHUSIAST. At the age when most boys were more interested in girls and acne lotion, Jonathan was already playing wargames, gluing Airfix models and even scratch-building his own model tank creations from basic plans and several plastic sheets.

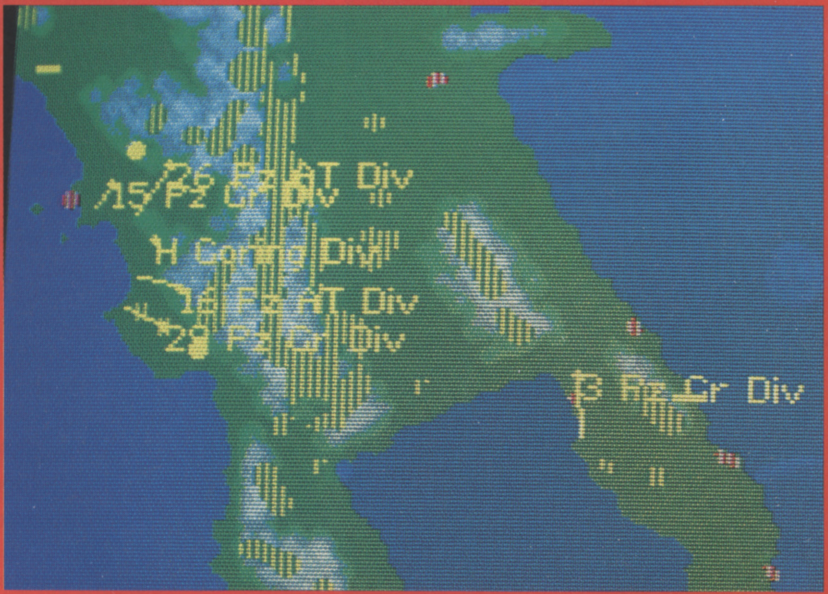
These days, his methods are a little more sophisticated. With *Conqueror* (the land-lubber's companion piece to David Braben's *Virus*) already under his belt, Jonathan is now turning his attention to something significantly more complex: *Campaign* is his second major tank project: a fully-blown WWII wargaming extravaganza.

"Conqueror just had a number of separate options which weren't linked together in any obvious fashion," he explains. "You just played a battle, with your forces versus the enemy, but you didn't know why you were doing it." Campaign, on the other hand, puts you in charge of the overall plan of action.

Essentially the game divides into two parts. In the campaign planning section, commanding either Axis or Allied tank divisions, you set up your own environment and move your vehicles about. Then it's on to the animated 3D battle where you have the chance to plunge into the action and take charge of an individual tank whenever your forces and the enemy's meet.

DESIGN

Whether you're a Panzer buff or total tank ignoramus, Campaign should still have something to offer you, which is all down to the deliberately accommodating design of the game. An auto option means that it's entirely up to you whether you actually go out and drive the tanks you've directed on the campaign map. If campaigning's more your thing, you don't have to take part in any battle at all – the results of confrontations are simply announced. "The idea is that it gives you the ability to customise the game to play at whatever level you want. You can focus on the campaign level and only ever have automatic battles or you can just ignore the campaign and let it produce battles for you as the forces wander about the map. It could be coped with by virtually anybody."

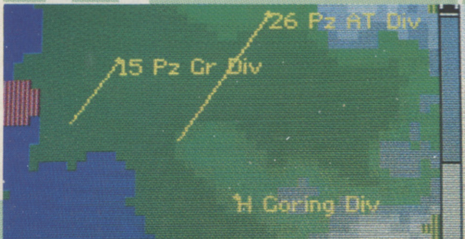


THE DATES AND THE ARMIES are historically accurate, but the design of the battlefields is a matter of personal taste. The final version will be fully kitted out with several predefined maps of varying complexity, but at the hub of the game is the map editor. By creating your own landscapes, you can set your campaign virtually anywhere - including completely fictional terrain. Size isn't important either: *Campaign* caters for all tank buffs regardless of whether their ambitions are modest (gaining supremacy over 625 square kilometres) or so grandiose that nothing less than the full 3200 kilometres squared (that's a massive 10,240,000 square km) will do.

THE STORY SO FAR

The impetus to create a computerised equivalent of the table-top wargame stems from Jonathan's dissatisfaction with the real thing. "The problem with having all these tiny little tanks on a large table is that you get a god's eye view. You can actually see all the enemies and obstacles that should be concealed." Manoeuvring presents another poser: a single tank may move 10 centimetres every turn, in which case it simply jumps over any enemies that happen to be in the way and avoids confrontation in a totally unrealistic fashion. Add to that the essential requirement of always having two friends about (one to play against, the other to umpire) and you've got something of an unwieldy table-top project.

Put it on computer though and all these obstacles vanish. For a start, you don't get to see the enemy unless you make a deliberate attempt to spy on its positions using spotter planes. Nor does it matter if you're playing on your own – and at an average update of around 10 frames per second, though the action is still moving in jumps, the intervals are now so small the problems are far less obvious.

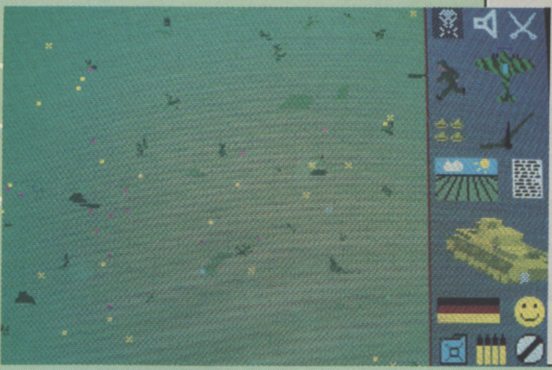


PAIGN

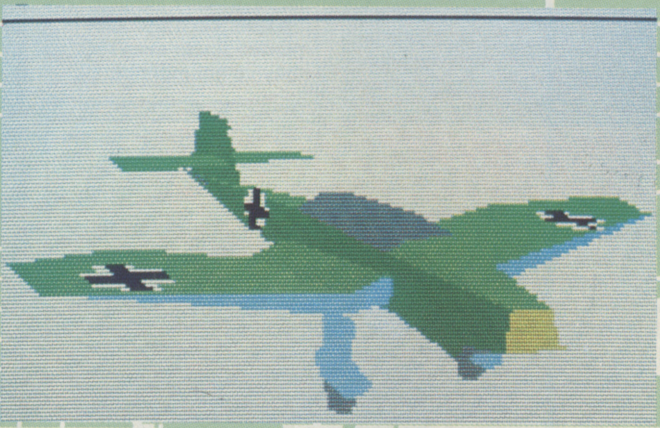
GAMEPLAY

Right from the word go, Jonathan was aiming at producing a more realistic campaign sim than some of the products already on the market – including Conqueror. "In lots of games you only get to control one tank in a fairly artificial self-enclosed world, but I'm giving you the chance to control all the various available tanks with equal facility," he enthuses. "You can even control anti-aircraft guns, armoured tanks and all the rest of it." Planes and ships, an integral part of Second World War battle strategy, are also included, though you can't actually pilot them for the simple reason that they're totally incompatible with tank controls. "With a tank and a gun you can turn left, turn right and shoot. On a plane you've got banking to cope with and the view from the sky is completely different. My 3D plotting routines just aren't sufficiently generalised to make them work with aircraft as well."

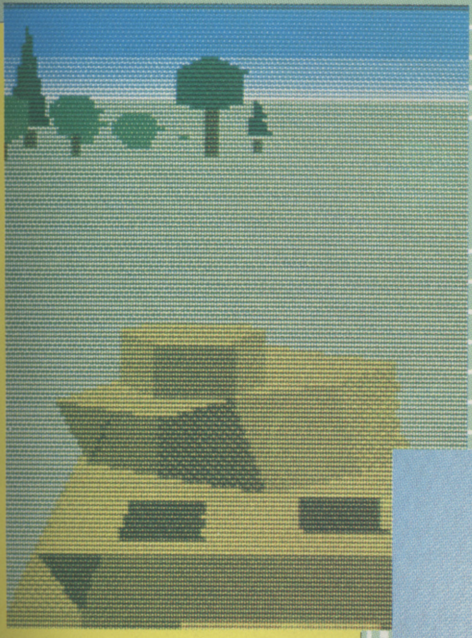
Initially, Jonathan had hoped to include infantry divisions too, but the animation essential to make this work proved just too memory-intensive. Unlike a moving tank (which looks exactly like a stationary tank in motion) a man requires extra movement frames for every running step. "With hordes of little men running about I would have had too many 'Please Wait' symbols popping up."



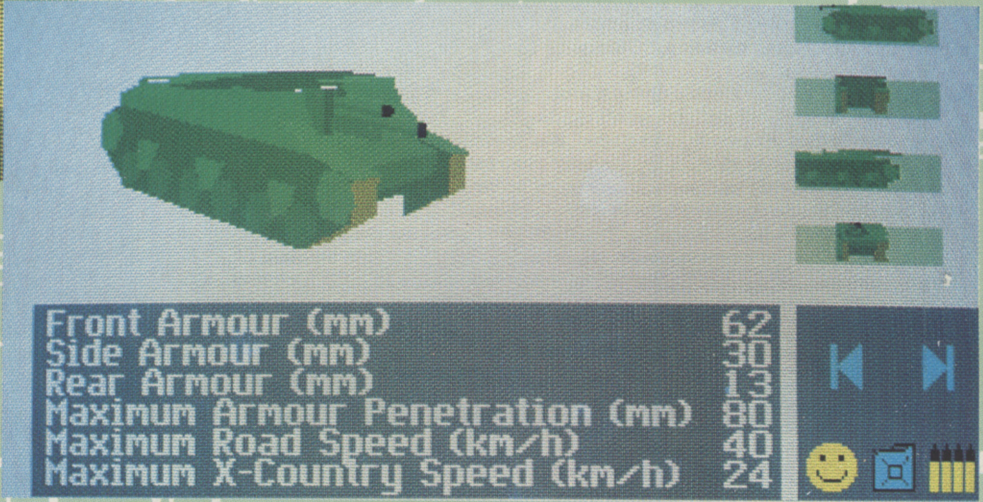
IT'S ON A SCREEN LIKE THIS that all manual land battles are fought. Friendly vehicles are in yellow, enemies in magenta and the vehicle currently under your control is cyan. At present all you can see of the landscape are trees (dark green) and grass (light green) but the final version should sport houses, roads, rivers, bridges and towns.



YOU MAY NOT BE ABLE TO FLY HANDS ON, but you're the one who tells these planes exactly where to go. Select them from the battlefield or the campaign level, give them their destination and they'll carry out their function (ground attack, target-spotting or bombing) until fuel's so low it's time to head back for base.



GUNNER OR DRIVER, take your pick. In the battle sections, the view tracks either the turret or the hull, depending on your choice of career. And in any given situation the view from the turret (shown here)...



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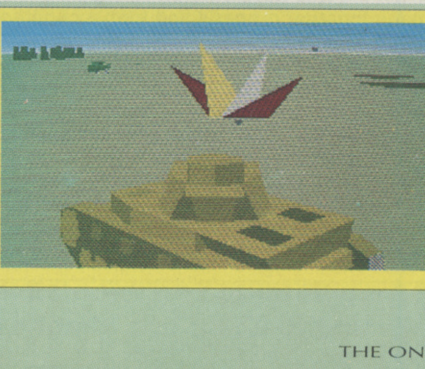
Front Armour (mm)                      62
Side Armour (mm)                       30
Rear Armour (mm)                       13
Maximum Armour Penetration (mm)        80
Maximum Road Speed (km/h)              40
Maximum X-Country Speed (km/h)         24
```

THE GAME'S LOGISTICS allow you to control the production and supply of vital armaments. Factories produce tanks, fuel and ammo, which are then supplied by a series of trucks. Sly campaign managers know it pays to seek out factories, capture and convert them.

THE CAMPAIGN MAP is a flexible organ. Using the sliders and the magnifying glass at the bottom right, it's possible to zoom in on trouble spots and observe the action in detail. In this case the action's really hotting up. It's September 1943, the Allies are invading the Bay of Naples and we're on the German side (as denoted by the iron cross on the right.) Using the icon controls, it's possible to call up information on the various groups of forces available from a formidable list: infantry, aircraft, anti-tank groups, engineers, navies, observations groups and artillery. By the way, the icons shown here are waiting for a face-lift courtesy of graphics specialist Saul Marchese.



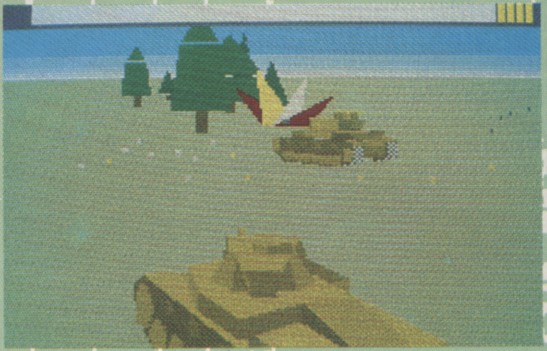
A CLICK OF THE MOUSE BUTTON whisks you from the comparative inactivity of the battle map straight into the thick of the action. This is where you can take part if you wish, though if armchair battle is more your type of thing simply switch everything to auto and watch those Allies burn.

THE One

WORK IN PROGRESS

PROJECT Campaign
PUBLISHER Empire

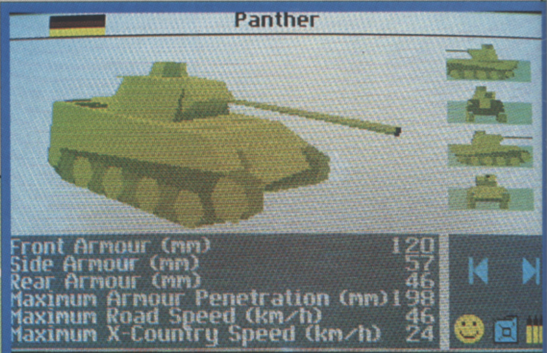
WHETHER YOU'RE CONTROLLING a mighty Panzer or a more humble like this anti-tank gun, there's always a quick way out in the heat of the fight. Order a general retreat and the battle fast-forwards automatically for 1,500 game cycles. Any vehicles not on the battlefield at the end of this time get captured by the enemy.



GRAPHICS

All of the tanks, planes and armoured vehicles which fight it out on the Campaign battlefields start their life as a series of 3D shapes. Given the hundreds of different designs involved, you'd expect Jonathan to have created his very own specially-designed Campaign object-editor. In fact, he hasn't got one. "I thought it would probably have taken me longer to write it, implement it and then put in all the shapes than it would just to create all the shapes from scratch," he explains. Instead, it's all been done with pencil and graph paper. "I work out what the plan view of the side-elevations are by having either a model in front of me or copying out the plans and scaling them accordingly." It's inevitably a process of simplification: taking out details that aren't strictly relevant and simplifying what is essential so that it's appropriate for plotting purposes.

Interestingly enough, despite the fact that there are far more tanks, guns and aircraft than in the original Conqueror, Campaign's vehicles are all significantly more detailed. "The Conqueror shapes were very simplistic - no engine grilles, suspension detail, couplers and all the rest of it that you find on tanks now." Though he's using some of the original Conqueror code, much of it has been heavily modified, specifically the shape-plotting routines which were originally written by David Braben. "I've reduced the storage requirements of these tanks so they actually take up less room and are plotted faster even though they've got more detail."



Panther

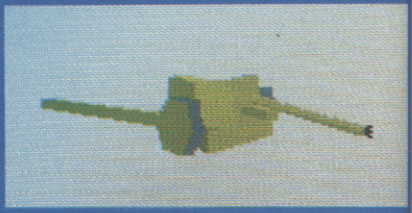
```
Front Armour (mm)                    120
Side Armour (mm)                      57
Rear Armour (mm)                      46
Maximum Armour Penetration (mm)      198
Maximum Road Speed (km/h)             46
Maximum X-Country Speed (km/h)        24
```

THERE ARE FULL TECHNICAL DETAILS like this available for every one of the hundreds of tanks, armoured vehicles, guns, trucks, ships and aeroplanes. By flicking through the details a seasoned campaigner should be able to work out exactly the kind of vehicles appropriate to every occasion. Left, rear, right and front elevations are shown at the right hand edge. The other icons show vehicle status (smiley face), fuel and ammunition.

ARTIFICIAL INTELLIGENCE

As much of the battle action is capable of running without much direct intervention from the campaign controller, perfecting the artificial intelligence of Campaign's tanks has taken up a large chunk of programming time. There are several intelligence levels to consider: the overall campaign strategy which deals with general group movements, the battle-strategy of sub-groups within these large groups and the individual tanks' tactics routines. Tactics are probably the easiest to perfect; each tank is capable of calculating the appropriate turret position, distance and trajectory to hit a particular enemy. "They know, for example, that if a target is too far away, it's not worth firing at because the shell falls off over range." They can also recognise different weapons and modify their reactions accordingly. "I've programmed a sort of fuzziness into it in the interests of fairness." Jonathan explains, "Otherwise there'd be no contest – they'd just line up and kill you."

Getting the overall strategy right is a much more daunting task. "I'm not sure I've got it right. It's a bit difficult wanting to tell your tanks to go round to the left, say, and write that up as machine code." It's something he's still working on, though one major in-built strategy element is already in use. When various tanks arrive on a battlefield they immediately team up with tanks of a similar design. As a result, whenever one heavy tank is given a destination, all the others adopt similar positions nearby. "Because in virtually all cases the group fares better as a group than it would as individuals, which means there's some element of strategy in there right away." Meanwhile, the player is free to introduce any number of alternative battle plans at will.

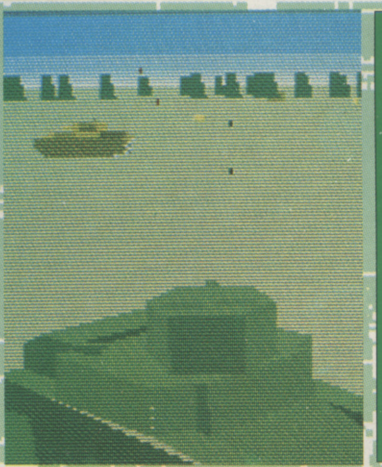


CLICKING ON THE RELEVANT ICON on the campaign map brings up a list of the available vehicles in each group. In this case it's the 15th Panzer Grenadier Division identified by colour-code. If it's red, the tank is in battle: if it's blue, it's in reserve.

THE ENGINE

All the best projects start with the germ of an idea. In Campaign's case inspiration struck Jonathan all at once. "The campaign system is used by a lot of existing games anyway: all I did was work out how to implement it on a computer so that it would all hang together properly and form a coherent system." Initially, he came up with a 20-page game-plan, then started implementing the campaign map and battle systems. A lot of the initial plans have been altered in the process: "Having played it myself I've found that a few things don't quite work, so I've been doing quite a lot of tweaking."

Unusually, several of the icon sprites and a few of the tank designs actually originated on an Archimedes. "The machine's advantage is that it has a proper basic – or one I like anyway. As I'm familiar with it I used the code to write the shapes. Basically I type in data in what I consider to be a meaningful form and then compress it so that the program can execute it very fast. It goes in as a simple command and a hex byte comes out at the other end."



THANKS TO SOME COMPETENT COMPRESSION the action averages out at a very respectable speed of 10 fps. So when you're facing a German Panzer IV and StuG III in a life or death situation, you'll still be able to scarper or stand and fight at a reasonable pace.

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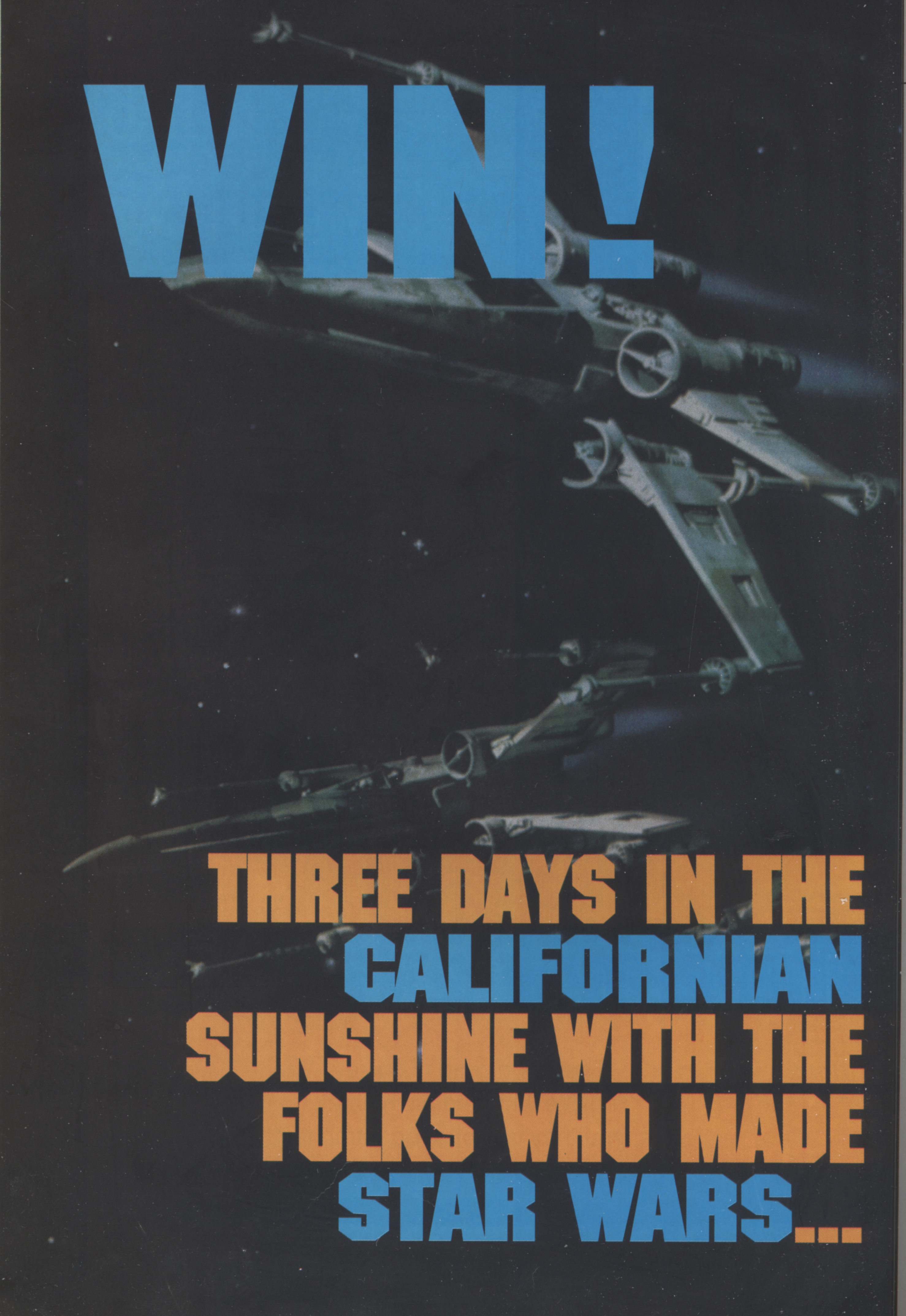

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The winner of this amazing competition will, along with a member of The One's staff, spend three days touring the ranch and meeting the people from Lucasfilm Games on an all-expenses paid dream trip.

HOW TO GET THERE

There's really nothing to it. You should have already answered the question printed in last month's magazine and retained the special coupon that was printed with it. All that remains is to answer this final question, place last month's coupon on the entry form and send it to: **Let Me At Lucasfilm, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than October 25th 1991.

And now, here's the second question...

Which distinguished actor played Obi-Wan Kenobi in Star Wars?

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Now, in no more than 15 words, tell us which member of *The One*'s editorial team you would most like to accompany you to California, and why.

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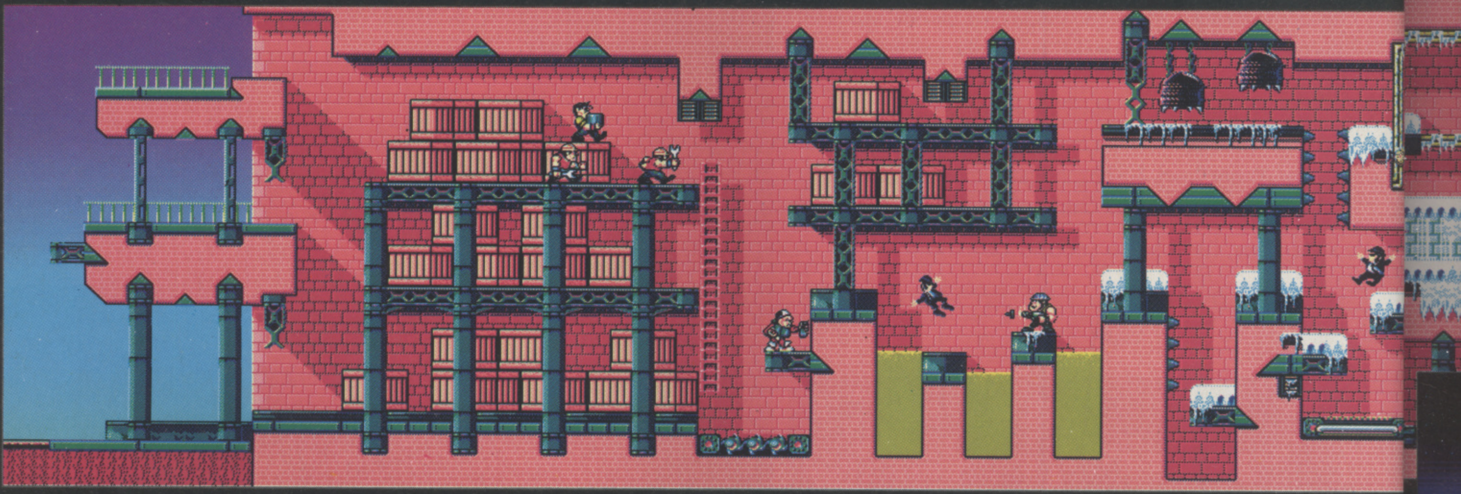
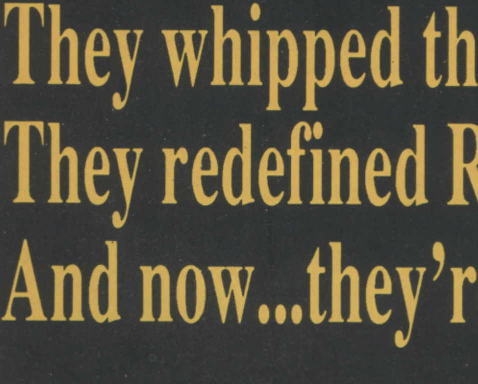
The editor's decision is final and no correspondence will be entered into. Employees (and friends and relations thereof) of EMAP Images, Lucasfilm, US Gold and all of their related companies may not enter. No cash alternative will be offered in lieu of the winner being unable, for any reason, to collect the prize.

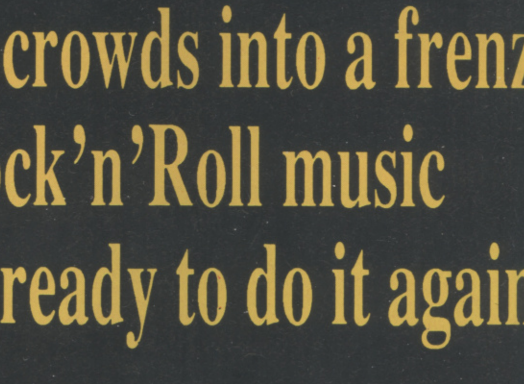
The greatest Rock'n'Roll ga

THE BLUES



They sent the police into a panic
They whipped the crowds into a frenzy
They redefined Rock'n'Roll music
And now...they're ready to do it again





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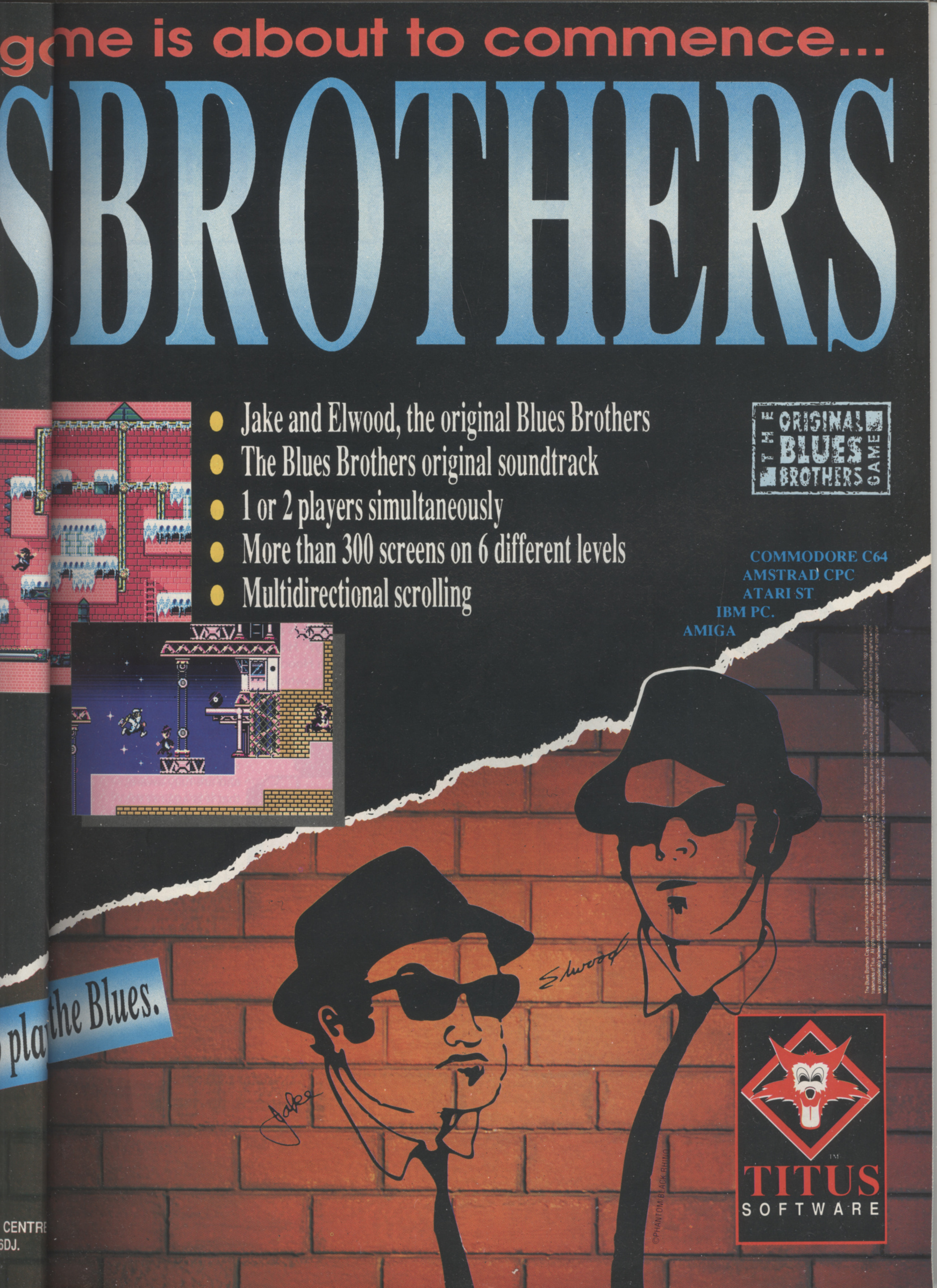

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pla the Blues.

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Is piracy killing software? Kelly Beswick asks a few of the people involved in combatting this growing problem.

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PIRACY HAS BEEN A PROBLEM for the computer software industry for as long as anyone can remember. One of the main reasons why it is so difficult to eradicate is that a person committing piracy could be completely unaware that his or her activities are illegal.

Take the example of copying a game for a friend. Often it's just a one-off incident, innocently undertaken with the best of intentions. Yet even that simple process is an infringement of the law. And if you multiply that one piece of copying by several hundreds of thousands, you get some indication of the real scale of the problem.

It's estimated that the leisure software industry loses millions of pounds a year through the illegal copying of games. "So what," you might think, "don't these companies make enough money anyway?" However, it's this misguided Robin Hood aura which surrounds the activity which opens the door for much professional pirating

The most damaging forms of piracy are undertaken by people who know exactly what they're doing and are fully aware that it is against the law. And something else to bear in mind is that lost revenue is only part of the story – innovation and creativity have also

e JOLLY ROGER

been greatly hampered: over the years many a programmer has thrown in the towel when they found their hard work stolen from under their noses.

But what about the end-user – you, the games player? Current prices are directly related to piracy. Software publishers claim that if software theft disappeared there would be a reduction in price.

While all types of piracy are clearly illegal, the professional profiteer causes most harm. They are basically rip-off merchants who make their money out of others' efforts. Some operate as mail order outfits, while others tout their stolen wares as market street traders.

> "The consumer must understand, if piracy exists and continues to exist, publishers just won't be able to afford to re-invest. It's an evil spiral and nobody wins."
>
> **Roger Bennett - ELSPA**

Ironically, this form of piracy is the easiest to detect, so this is where the bulk of prosecutions have been made. Organised pirate rings are far harder to break – they're usually a law unto themselves with the fruits of their labours remaining within a closed circuit.

When you first load a copy of a game that's been pirated by a team of crackers, you usually see a list of names running across the bottom of the screen. These are the pseudonyms the hackers like to give themselves. It's all part of the bravado, with messages being sent to fellow pirates and sly digs being made at the people who provide the technical protection.

Cracking teams seem to enjoy flaunting their illegal activities and some have become notorious within the business. But because of their assumed names, and the fact that contact is usually only made through a computer, it's extremely difficult to break the networks.

So who can act against these pirates? One organisation that can do something is the Federation Against Software Theft (FAST). This body acts as a sort of interface between the authorities and the industry: it has the power of prosecution at its disposal and operates on both an investigative and informative level.

Since its formation back in 1986, FAST has done much to promote awareness of the copyright laws and it has certainly gone a long way in stamping out unconscious infringement. But there still remains the problem of professional piracy and, despite numerous prosecutions, the offences continue. Yet far from being despondent by the circumstances, FAST has maintained its position as a vigorous watchdog body. This can largely be attributed to the efforts and determination of one man – Bob Hay.

As chief executive of FAST, Hay comes across as a man with a mission. His main goal in life is the eradication of software theft and it is an objective he takes very seriously.

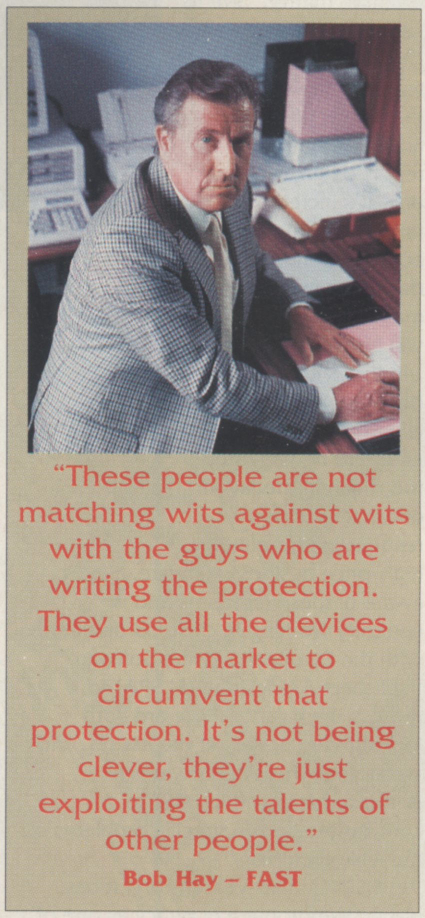
When you get talking to Hay on the subject of piracy, he soon makes short shrift of any defence a pirate could offer: "Software thieves are not heroes," he states, "and they are certainly not some sort of modern day Robin Hood. The vast majority are simply motivated by financial gain. They don't swap, they sell.

"Pirates say that they rip off the software because of the high price and that otherwise they couldn't afford it. I can't afford a Rolls Royce, but that doesn't give me the right to go out and pinch one. If that argument did carry any weight, piracy would only occur with full-price software, but that's not the case, it happens just as much in the budget market."

When it comes to describing a typical pirate, Hay can only pinpoint two basic characteristics. "It certainly seems to be people in their 20s. Apart from that, the only other thread running through is that the majority of convicted pirates also have other offences. As far as I can see, a thief is a thief is a thief."

Hay is also at pains to dispel any notions of gallantry or wizardry that have become associated with piracy – and fiercely contradicts the image that the pirates themselves try hard to cultivate. "What they are doing is hurting people, pure and simple. Companies go to the wall, investment and jobs are affected and as a direct result, innovation is being lost.

"These people are not matching wits against wits with the guys who are writing the protection. They use all the



> "These people are not matching wits against wits with the guys who are writing the protection. They use all the devices on the market to circumvent that protection. It's not being clever, they're just exploiting the talents of other people."
>
> **Bob Hay – FAST**

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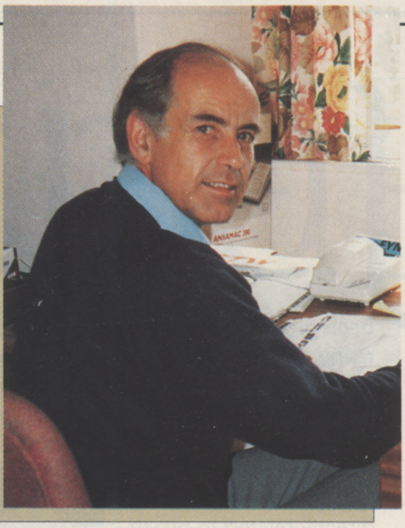


> "Software theft is a major problem. By current estimates a software publisher can only expect to reach 10 per cent of a particular machine's users with a new product – and that's even on the best full-price arcade game."
>
> **Roger Bennett - ELSPA**

Although FAST may appear to be fighting a losing battle, this year alone it has made dozens of raids, with a good proportion leading to prosecution. "A lot of our work is of an investigative nature," Hay explains, "and we get information from all sorts of sources. Mail order piracy is a significant factor. Someone writes into a company advertising cheap software and what they get is a copy. The consumers often notify us, and what we do is obtain the necessary proof. We then go to the trading standards authority or the police. Primarily it is the trading standards because consumer protection falls under the local authority."

Two months ago, 9,000 disks were seized from a company called Pick 'n' Choose. The firm is now awaiting a court case, with the main instigator facing charges for 96 different offences.

Hay admits that prosecution is not always a simple matter. "We're currently involved in a case where we're having to examine thousands of disks and do an in-depth report on each one. It's incredibly time-consuming, but at the end of the day, if we manage to make a prosecution it will be worth the effort."

In the past, FAST has been accused of allowing the scale of its efforts to be weighted too much in the favour of catching those responsible for pirating high-price business software. Hay is aware of these criticisms and is currently working in close co-operation with the European Leisure Software Publishers Association (ELSPA) to redress the balance: "We are both looking very closely at the matter, and we are now heading towards a dedicated staff within FAST to concentrate on the specific problems of the leisure industry."

In ELSPA's two-year history, it has placed the problem of piracy as one of its main objectives. And as such, the organisation has forged a very close working relationship with FAST. "Safeguarding the interest of our members requires us to work very closely," explains ELSPA chairman, Roger Bennett. "Software theft is a major problem. By current estimates a software publisher can only expect to reach 10 per cent of a particular machine's owners with a new product – and that's even on the best full-price arcade game. The consumer must understand, if piracy exists and continues to exist, publishers just won't be able to afford to re-invest. It's an evil spiral and nobody wins."

> "Something else to bear in mind is that lost revenue is only part of the story. Innovation and creativity have also been greatly hampered."

ELSPA has also been working alongside FAST in controlling the sales of copying utilities and back-up devices. Although in some areas they do have a bona fide use, this has been greatly abused by both the hackers and unscrupulous manufacturers.

As Hay points out, it's a difficult area to pin down: "With copying devices, it's hard to say whether they are just that. If it was clear, then they would be illegal but it is a utility program. The difference is whether it has a legitimate purpose or not.

"This is not an easy thing to prove. Many programmers use these utilities. I did see an advertisement for one of these devices recently with the caption 'no program is safe'. I certainly took that one up with the company, and the magazine which carried the advert."

It appears that it's only the more sophisticated games that get off lightly in the piracy stakes. "If it's a very complex product that requires a wealth of information then it becomes a lot harder to reproduce," explains Ocean's boss David Ward. "The individual parts of the package, such as a large in-depth manual, mean copying is a much bigger undertaking for the pirate."

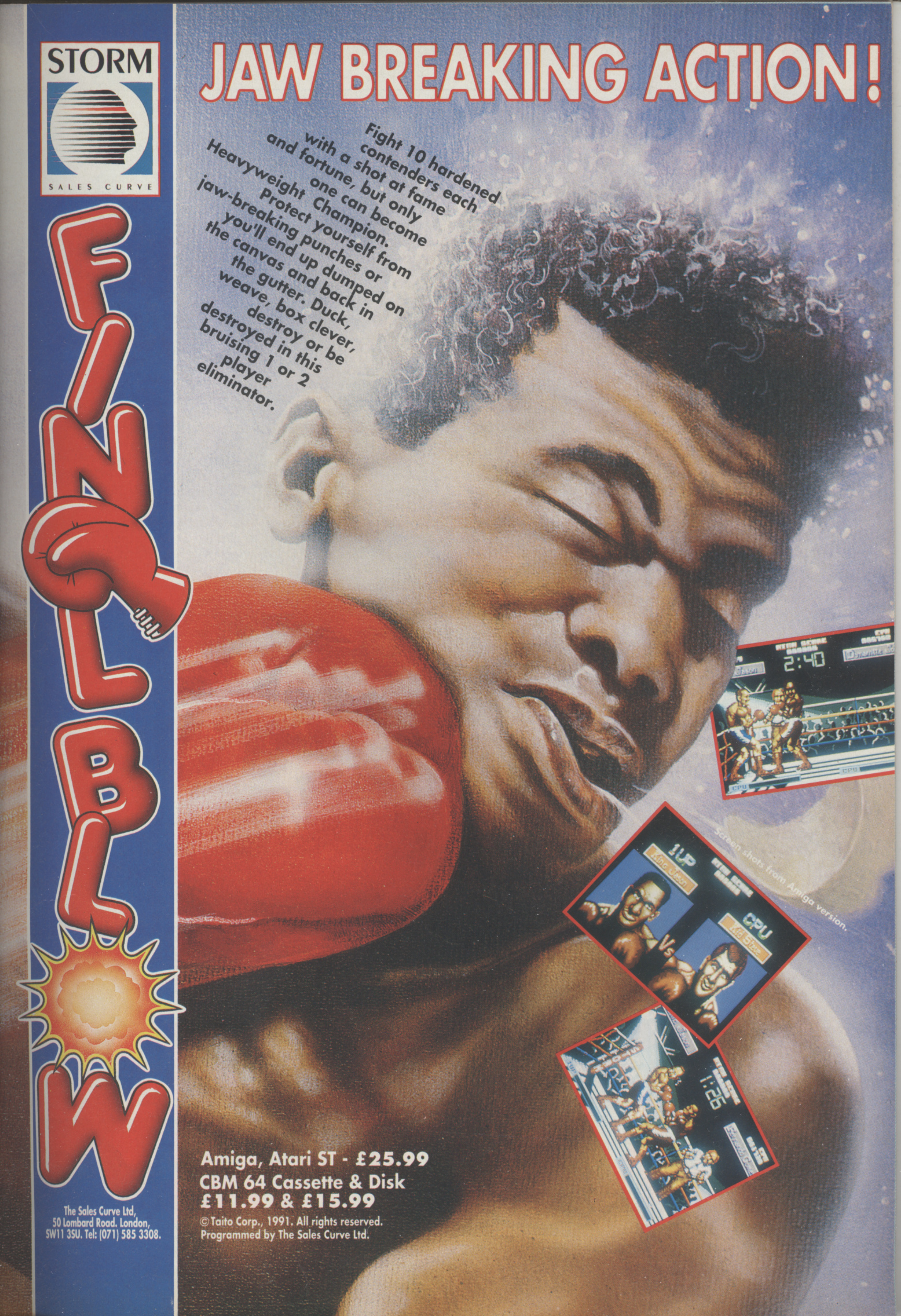
But, as Mirrorsoft's supremo Peter Bilotta states: "At the end of the day it's like stealing any property." And even the most complex of games can find themselves on a pirate bulletin board, even if the player never gets to understand the intricacies and depth of the product. All the storyboard protection and security codes in the world haven't stopped some pirates from hacking in, however badly.

Bennett admits that the chances of piracy being eliminated in the immediate future are pretty slim, although he does hold considerable faith in CD technology: "It's virtually a non-starter when it comes to piracy.

"If everyone was to develop for CD, then of course it would be a tremendous asset, as there would only be one format to publish on. When all computers have CD drives, then this option will become very likely and everybody would support it."

Yet, regardless of the technology, in one form or another software theft looks likely to continue. As Hay concludes: "There's no difference between goods that fall off the back of a lorry and pirated goods. The thing is, there always seems to be a market for people with sticky fingers."

But will the pirates be happy when their sticky fingers have forced the publishers to move on to producing games for more sophisticated – and therefore more expensive – machines?



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Screen shots from Amiga version.

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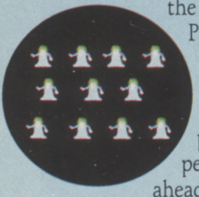
SOFTWARE LANDMARKS

UNITED KINGDOM

1. Zeppelin (Newcastle)
The north-east is a bit of a remote outpost for UK software now that Tynesoft has bitten the dust. This last bastion of Geordie publishing specialises in budget software.

2. Psygnosis (Liverpool)
Arising from the ashes of the ill-fated Imagine, Psygnosis burst on to the scene in 1985 as a specialist 16-bit publisher – perhaps somewhat ahead of its time. Now regarded as one of the premier developers, with special attention paid to packaging and graphics. If Psygnosis never produces so much as a single line of code again, it'll always be remembered for *Lemmings*, the game which effectively silenced doubts about the playability of its games.



3. Ocean (Manchester)
Elder statesman of the UK publishers, Ocean began in 1983. Early titles came thick and fast, but top quality Ocean games were hard to come by until 1985, when sports titles under the Imagine label made their mark in the games world. Also credited with being pioneers of the licensed game – way back in 1983, Ocean published the 'authorised' version of Century Electronics' *Hunchback* (phew!). Now known mainly for its film and coin-op tie-ins.

4. CDS (Doncaster)
One of the oldest UK software publishers, CDS is probably best known for *Steve Davis Snooker*. The Computer Store chain in Yorkshire is also part of CDS.

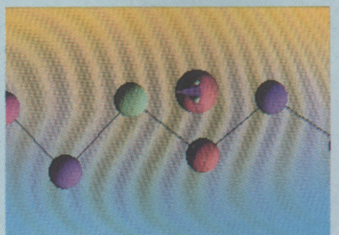
5. Krisalis/Teque (Rotherham)
Programming team/publisher which has hit the jackpot with its recent tie-ins with Manchester United.

6. Gremlin (Sheffield)
Set up in 1985 and spent time under the US Gold umbrella before emerging as an independent. Has built up steadily to earn a reputation for high quality driving/racing games, such as the current Toyota and Lotus series.

7. Core Design (Derby)
Development team which set up as publisher in 1990. First independent title, *Corporation*, released to much acclaim last year.

8. Elite (Walsall)
Another veteran, Elite has been around since 1982/83, and was at one time at the forefront of the race to grab the rights to coin-op conversions (successfully, with games such as *Paperboy* and *Buggy Boy*). Currently much into console development.

9. US Gold (Birmingham)
One of the industry's giants, founded by Geoff and Anne Brown to import American software for the Atari 400/800 and Commodore 64 computers because they couldn't find any decent stuff in the UK to play on the machines. The US Gold label was branded in 1984, and US publishers eagerly jumped on the bandwagon. The Browns did such a good job of publishing the US titles that many of the companies reckoned it was worth setting up independently over here, so US Gold looked to home-grown programmers to keep up its output. With games such as *E.Motion*, *OutRun* and the Capcom coin-op conversions, the name US Gold is almost becoming anachronistic. Still deals with all Lucasfilm and Access games (see last issue's world map).

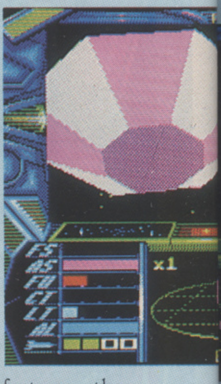


10. Novagen (Birmingham)
Low-profile publisher centred around programmer Paul Woakes' acclaimed, but hardy prolific, output. Since 1984, when Woakes and former retailer Bruce Jordan set up Novagen, company has produced Commodore's *Novaload* system for the C64 machines, *Encounter*, *Mercenary*, *Damocles* and *Backlash* – and not a lot else.

11. Code Masters (Leamington Spa)
Successful model for the 'computer whizz-kid' stories once beloved of tabloid newspapers. Brothers David and Richard Darling began programming on a Vic 20 while at school in Canada, and were making money from their games by the time they took their O-Levels (now GCSEs). Now a comparatively ancient 25 and 23 years old, the Darlings specialise in original games sold at budget prices – the *Simulator* range being regular best-sellers in the charts.

12. Millennium (Cambridge)
Originally began life as a division of the Longman publishing group, as part of Logotron. Broke away to form the games house Millennium in 1989, Millennium operates between offices in Cambridge and London and uses Birmingham-based US Gold to market its titles.

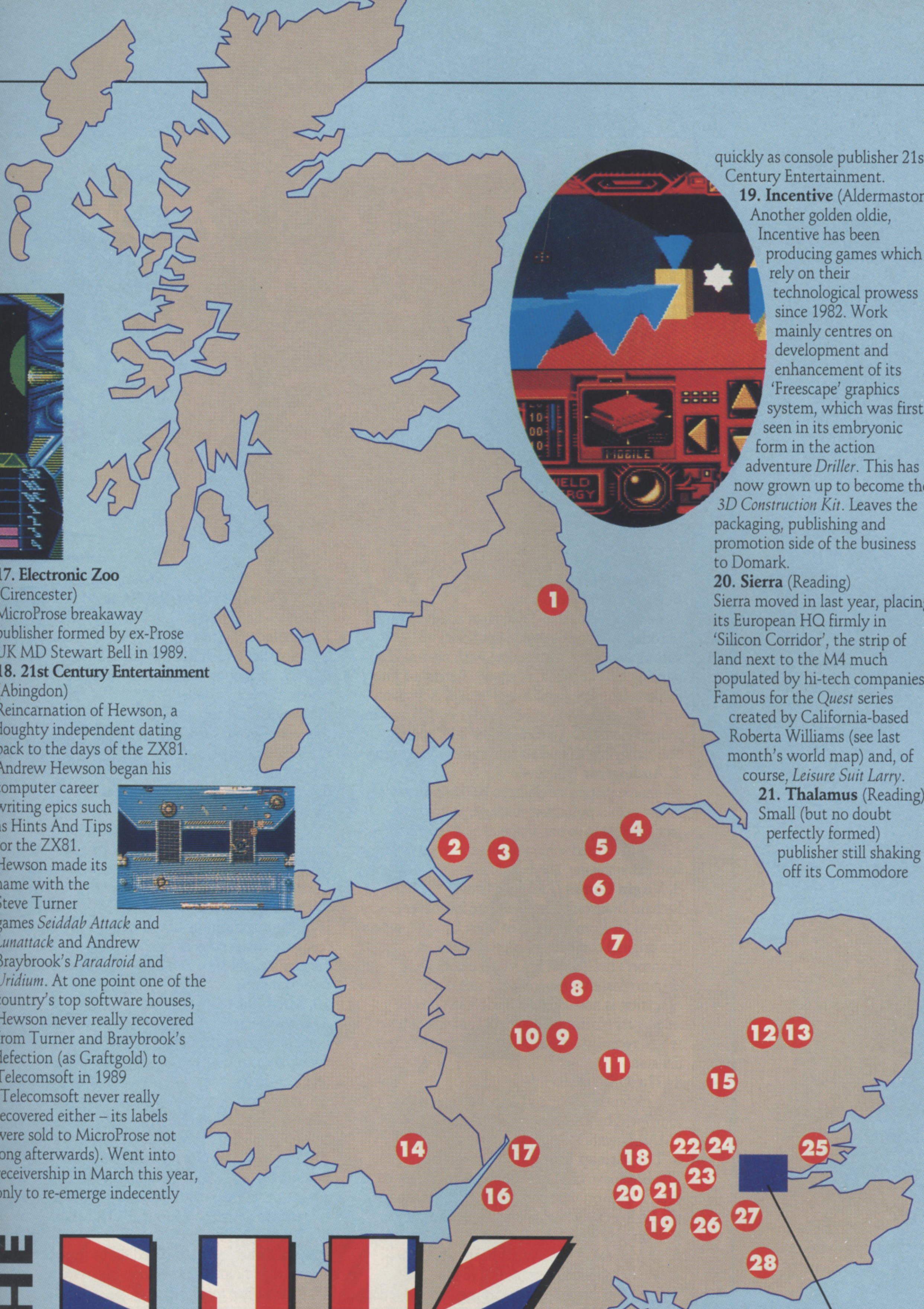
13. David Braben/Ian Bell (Cambridge)
Graduates of the Cambridge University computing hothouse, this pair wrote the legendary *Elite*. Braben then went on to write *Zarch* (originally as a demonstration of the assets of Acorn's Archimedes machine, later to become known by its 16-bit title, *Virus*) and has been working on *Elite II* ever since.



14. Konix (Ebbw Vale)
Set up in 1985, Konix was a successful joystick designer and manufacturer – the handheld Speedking sold vast numbers worldwide. By 1986, preliminary sketches and designs were already been drawn up for founder Wyn Holloway's dream games machine – a console which would run fast, graphically-stunning games, with hardware accessories (such as the infamous hydraulic chair) to enhance the sense of realism. This was of course the ill-fated Multi-System, a project which reached the prototype stage, but whose costs eventually proved to be Konix's downfall.

15. D&H Games (Stevenage)
Producer of football games with ever-more imaginative titles to distinguish them from the others: *Tracksuit Manager*, *Striker Manager*, etc.

16. MicroProse (Tetbury)
MicroProse set up its UK offices in 1986, one of the first US companies to go it alone over here. The company enjoys impressing its American bosses by pointing out that the European HQ is just down the road from Charles and Di in Highgrove House.



A separate map for London appears overleaf

17. Electronic Zoo (Cirencester)
MicroProse breakaway publisher formed by ex-Prose UK MD Stewart Bell in 1989.

18. 21st Century Entertainment (Abingdon)
Reincarnation of Hewson, a doughty independent dating back to the days of the ZX81. Andrew Hewson began his computer career writing epics such as Hints And Tips for the ZX81. Hewson made its name with the Steve Turner games *Seiddab Attack* and *Lunattack* and Andrew Braybrook's *Paradroid* and *Uridium*. At one point one of the country's top software houses, Hewson never really recovered from Turner and Braybrook's defection (as Graftgold) to Telecomsoft in 1989 (Telecomsoft never really recovered either – its labels were sold to MicroProse not long afterwards). Went into receivership in March this year, only to re-emerge indecently quickly as console publisher 21st Century Entertainment.

19. Incentive (Aldermaston)
Another golden oldie, Incentive has been producing games which rely on their technological prowess since 1982. Work mainly centres on development and enhancement of its 'Freescape' graphics system, which was first seen in its embryonic form in the action adventure *Driller*. This has now grown up to become the *3D Construction Kit*. Leaves the packaging, publishing and promotion side of the business to Domark.

20. Sierra (Reading)
Sierra moved in last year, placing its European HQ firmly in 'Silicon Corridor', the strip of land next to the M4 much populated by hi-tech companies. Famous for the *Quest* series created by California-based Roberta Williams (see last month's world map) and, of course, *Leisure Suit Larry*.

21. Thalamus (Reading)
Small (but no doubt perfectly formed) publisher still shaking off its Commodore

☞

OF THE UK

64-specialist tag.

22. Commodore UK (Maidenhead)
Originally based in Corby, Commodore shed its UK assembly plant in 1985 and eventually settled in Maidenhead.

23. Atari UK (Slough)
Opposite the railway station sits the (surprisingly small) HQ of Atari UK.

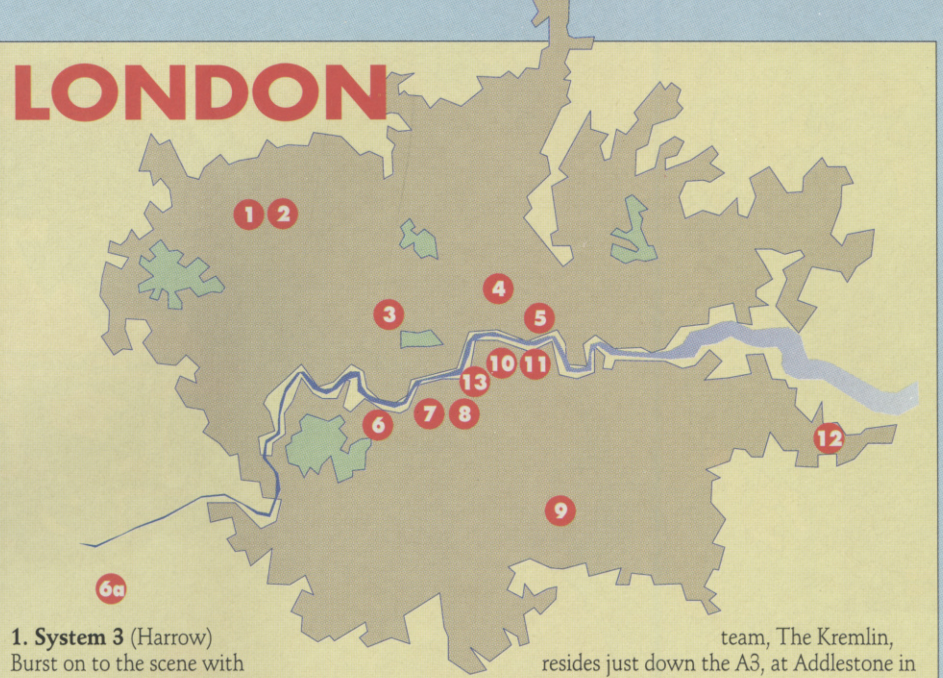
24. Electronic Arts (Langley)
In the US, it's the largest software publisher; in the UK it's taken over US Gold's mantle as a publisher/distributor for many American developers, as well as EA originals. Interplay, Interstel, 360, and the Australian SSG all channel through EA in this country. Also exclusively publishes Bullfrog's titles in Europe.

25. Empire (Basildon)
Set up in 1987 by two refugees from Robert Maxwell's former distribution company, Microdealer, the Empire label publishes titles mainly programmed by Oxford Digital Enterprises – *Sleeping Gods Lie*, the *Gazza* soccer licence – and also had a hit with the Assembly Line's *Pipemania*. Parent company Entertainment International handles products for French company Titus, Disney software and Sullivan-Bluth created animated cartoon software.

27. Bullfrog (Guildford)
High-profile programming team which proved that *Populous* wasn't a lucky one-off with the release of *Powermonger* and *Flood*. Began life writing Amiga databases – mostly because founder Pete Molyneux thought this was the only way to get a free development machine out of Commodore.

27. Ubi Soft (Farnham)
Leading French publisher which finally set up its own UK office last year.

28. Mindscape/Origin (Scaynes Hill)
The UK operation for Californian Mindscape and Texan Origin can be found deep in rural Sussex. Also sources programs in the UK such as Tony Crowther's *Captive* and forthcoming *Knightmare* release.



1. System 3 (Harrow)
Burst on to the scene with *International Karate* in 1985, then achieved much notoriety with cabaret-style publicity to accompany *Twister* (complete with near-naked dancing girls at the PCW show). Retreated into respectability by publishing through Activision until last year, when it emerged once again as an independent. Long a force in the 8-bit market, still struggling to find its feet in the 16-bit arena.

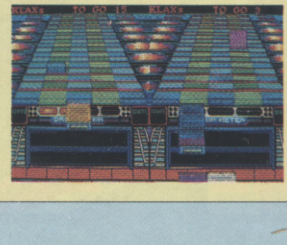
2. Audiogenic (Harrow)
Has some justifiable claim to be the industry's oldest games publisher, Audiogenic has been trudging along in one shape or another since 1981. Has scored some notable successes of late with *Exterminator*, *Loopz* and *Exile*.

3. Virgin Games (Ladbroke Grove)
Richard Branson's Virgin empire has never strayed far from its roots in West London, where the original company was established on Branson's houseboat in Little Venice. The Virgin/Mastertronic software side of the operation is now based in Ladbroke Grove, leaving its Notting Hill offices for Sega Europe, which recently acquired Virgin's Sega distribution division.

4. The One (Clerkenwell)
The epicentre of the software industry as we know it, The One resides in palatial splendour in EMAP Towers.

5. The Bitmap Brothers (Wapping)
The Bros have been in Wapping since *Xenon* days, even if they only put it firmly on the map after the highly publicised split from Mirrorsoft.

6. Domark (Putney)
Former ad execs Dominic Wheatley and Mark Strachan founded Domark in 1984 in Wimbledon, before moving upmarket to riverside Putney in 1988. Close to all amenities, including the Samrat Indian restaurant, where all important business decisions are made (Domark's programming team, The Kremlin, resides just down the A3, at Addlestone in Surrey – hence '6a').



7. Accolade (Battersea)
US publisher which left the safe US Gold haven in 1989, and set up tentatively with The Sales Curve. Went independent earlier this year. Recent titles have been of mixed quality.

8. Infogrames (Battersea)
One of the biggest French software houses, crossed the Channel in 1985 after its game *Crafton & Xunc* (better known over here as *Get Dexter*) received critical acclaim.

9. Probe (Croydon)
Leading programming house well-known for its computer renderings of movie licences (the *Teenage Mutant Hero Turtles*, *Back To The Future*, *Terminator*).

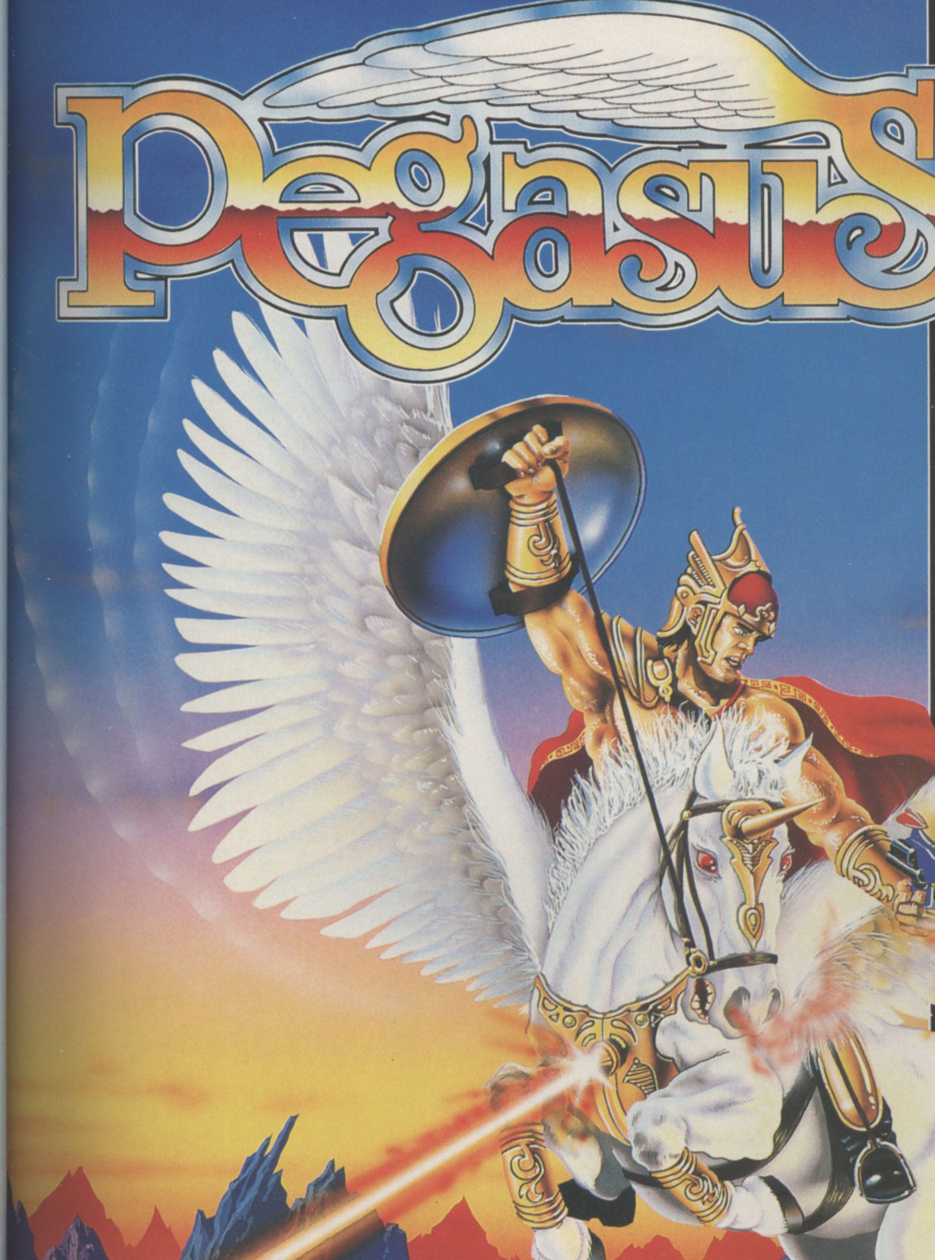
10. Mirrorsoft (Southwark)
As the software arm of Robert Maxwell's far-flung publishing empire, Mirrorsoft originally operated from the newspaper group's locale just off Fleet Street. Moved south of the river in 1989, where the company also acts as publisher/distributor for wargame specialist PSS, and US publishers Spectrum HoloByte and FTL.

11. Magnetic Scrolls (Southwark)
Leading British exponent of the traditional adventure game, now that Level 9 has moved on to pastures new. Scored immediate success with *The Pawn* in 1985, and latterly *Wonderland*, where it rejected the notion of typed input from the keyboard in favour of a windowing system.

12. Anco (Dartford)
Home of *Kick Off* and all its derivatives, Anco is actually one of the longer-established software houses, trading as Anirog back in the early days of the Spectrum.

13. The Sales Curve (Wandsworth)
Arcade conversion specialist which has gone from strength to strength since it began publishing through its own Storm label last year.

PEGASUS



Screen shots from Amiga Version.

WING YOUR WAY TO VICTORY AGAINST SATAN'S HORDES

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Satan has travelled the five planes of existence and shattered the magical crystals which hold the souls of the incarnations of each plane. Satan now has ultimate rule over the planes and entire mortal world. You are Percius, and with your winged companion Pegasus your mission is to collect all the fragments of the crystals and revive the incarnations.

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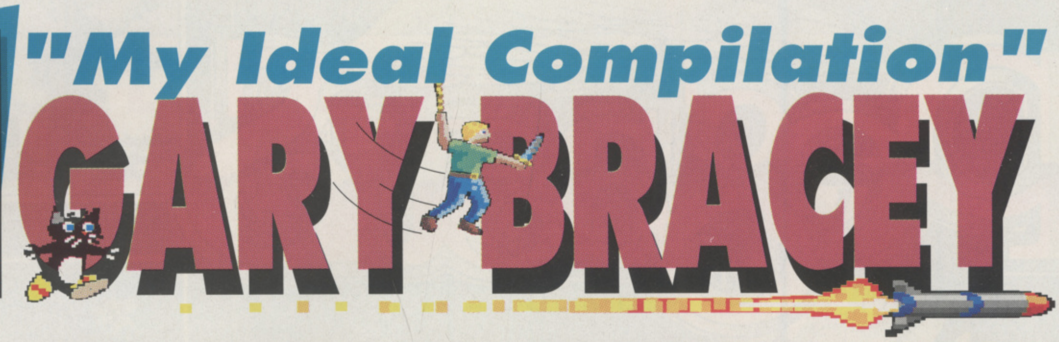
Who exactly is it that's responsible for all of those Ocean games that seem to clog up the top of the charts around Christmas time? Is it some games design guru? Some spotty whizz-kid? Well, not exactly...



"My Ideal Compilation" GARY BRACEY

THE MAN BEHIND the development of Ocean's games, Gary Bracey has been involved with software for so long that he's no longer sure when it started. "I know it was in '82," he says, "but I'm not sure if it was 1882 or 1982."

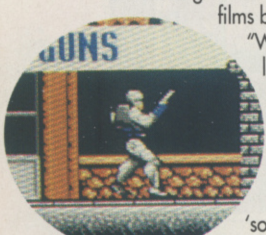
Whatever the year, Liverpool-born Bracey, 33, first came into contact with games when he worked as a departmental manager for Littlewoods – and then got even further engrossed by opening his own shop in Liverpool, Blue Chip Software. He eventually joined Ocean in 1985 as software manager and has since risen to become a director of the firm and vice president of its US arm.

His introduction to Ocean wasn't exactly plain sailing though, as he walked straight into the last week of development of one of the company's first forays into the world of big name licensing, *Knight Rider* – a miserable effort which has since become infamous in the annals of all-time computer game turkeys.

This first week was something of a milestone in another way however, as Bracey also had to rush to London to see an early screening of *Top Gun*, a film which he was eventually to bring to the small screen with rather more success.

This early viewing of big name movies is now one of the Bracey's favourite 'duties', as he not only flies to the US regularly to catch the flicks before they make it to this side of the Atlantic, but he also gets his hands on scripts of some films before they're even made!

"We call that part of my work licensing, sourcing and acquisition," says Bracey, although most would be embarrassed to call it work at all.



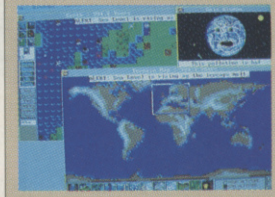
One licence which Ocean 'sourced and acquired' gives Bracey a real glow of satisfaction, as the game which he and his team developed around it went on to top the software charts for an incredible seven months – and even when it lost that spot, it still spent a further eight in the Top 10! That game? *RoboCop*, of course.

Since then, Bracey has been most pleased with the game design for *Batman – The Movie* and least pleased with *Total Recall*, which he describes now as "a major missed opportunity." In the near future, he's looking forward to *RoboCop 3* and a mystery game which he promises will be a complete departure for Ocean: "We have an exceptional product coming out in the new year," he enthuses. "It's a totally original and addictive game unlike anything that's been seen before."

We can but wait.

SIMEARTH
Programmed by: Maxis
Published by: Ocean (ahem!)
Released: 1990

Is it a game? Is it a sim? Is it (horror!) educational software? Maxis' vast ecological scenario, in which you first create and then maintain a stable world, keeping an eye on the climate, vegetation, and geological factors, trying to bring your animal life to civilised form (and then trying to stop them from polluting your world out of existence) can be 'played' in a number of ways. The engine is based on James Lovelock's Gaia theory, which hypothesises that the Earth and all life and natural elements on it can be seen as a whole and are self-regulating (to cut a rather a long story short).



- "In terms of long-term playability, this is one of the most absorbing pieces of software I have ever encountered."

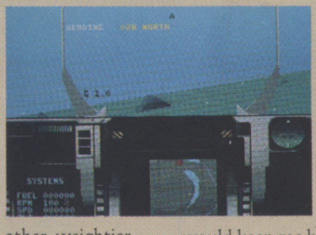
MANIC MINER
Programmed by: Matthew Smith
Published by: Bug Byte (no longer available)
Released: 1983

An early platform game which bore a certain resemblance to the veteran arcade game *Miner 2049er*. To the computer owner, the gameplay was fresh and novel, at a time when the market was swamped with *Space Invaders*, *Pacman* and *Defender* clones. The miner himself was a minuscule pinman, but the game was horribly addictive and Smith's surreal sense of humour added enormously to the enjoyment.

- "This was the first game that ever truly had me hooked! In terms of pure playability, it would still stand its ground today."

F-29 RETALIATOR
Programmed by: Digital Image Design
Published by: (would you believe?) Ocean
Released: 1990

The F-29 and Lockheed F-22 Advanced Tactical Fighter are put to the computer test. Solid vector graphics with a smooth almost airbrushed look and nearly 100 possible missions in total, ranging from test flights over Arizona to military scenarios in the Middle East, Pacific and Europe. Fast animation and choice of controls (keyboard, joystick or mouse) make *F-29* easier for non-aviation addicts to get into than other, weightier simulations.



- "The fastest and, in my opinion, most easily accessible flight sim. The PC version was certainly the best, with the 'head to head' link option, enhancing an already incredibly playable game."

VALHALLA
Programmed by: John Peel/Legend Software
Published by: Legend Software (no longer available)
Released: 1983

One of the first graphic adventures, boasting characters which acted pseudo-independently – although they mostly appeared on-screen without much apparent purpose, then exited screen right a few moments later. Set in the world of Norse myths, with six special objects to be found and plenty of on-screen fights, Valhalla had players all over the country scratching their heads – a stalwart of prototype 'Contacts' columns everywhere.

- "I never did complete it!"

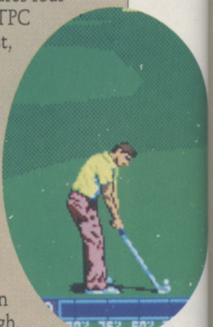
THE ZORK TRILOGY
Programmed by: Dave Lebling and Marc Blank
Published by: Infocom (now available as Infocom from Mastertronic)
Released: 1980-82

For text-only adventures which were still produced in that format when everyone else was including multi-coloured graphics, Infocom's *Zork* games attracted a mass of die-hard fans for the sophisticated parsing, narrative style and fiendish, imaginative plots. Any adventurer worthy of the name still tends to go all misty-eyed when reminded of the Wizard of Frozbozz.

- "Probably the most atmospheric adventures ever released. These games would keep me busy for an hour or two!"

PGA TOUR GOLF
Programmed by: Sterling Silver Software
Published by: Electronic Arts
Released: 1990

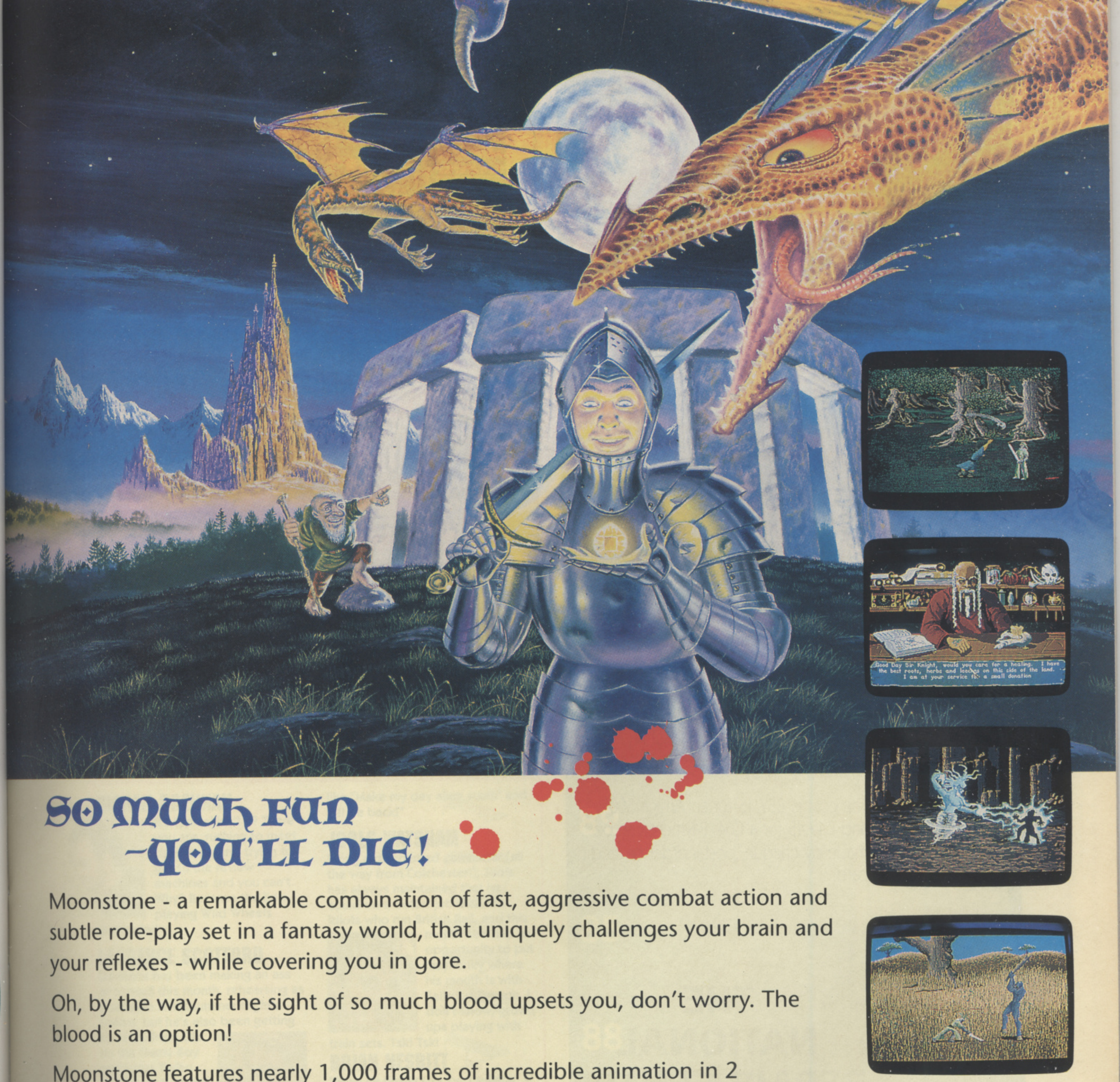
The latest, and one of the most highly-acclaimed golf simulations, features four real-life courses (TPC Avenel, PGA West, Sterling Shores and Sawgrass) loads of statistics on your prowess and progress, a tournament mode and authentic golfing factors to take into consideration (wind speed, rough, bunkers, water hazards and so on). It's a comprehensive simulation with excellent graphics to boot.



- "My current favourite. Again, there's endless variety in that no two games (or rounds) are ever the same."

MOONSTONE

A HARD DAYS KNIGHT



Good Day Sir Knight, would you care for a healing. I have the best roots, herbs and leeches on this side of the land. I am at your service for a small donation

SO MUCH FUN –YOU'LL DIE!

Moonstone - a remarkable combination of fast, aggressive combat action and subtle role-play set in a fantasy world, that uniquely challenges your brain and your reflexes - while covering you in gore.

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Moonstone features nearly 1,000 frames of incredible animation in 2 Megabytes of monsters and creatures, over 60 beautifully painted backdrops and detailed scenery. Sound effects are high quality digital samples and includes a full musical score and stunning full screen animated introductory and game complete sequences.

12

Moonstone contains scenes of strong graphic imagery with particular realism. Although these scenes are optional, this product is voluntarily rated 12. Parental Guidance is recommended for younger players, however this is not a legal requirement.

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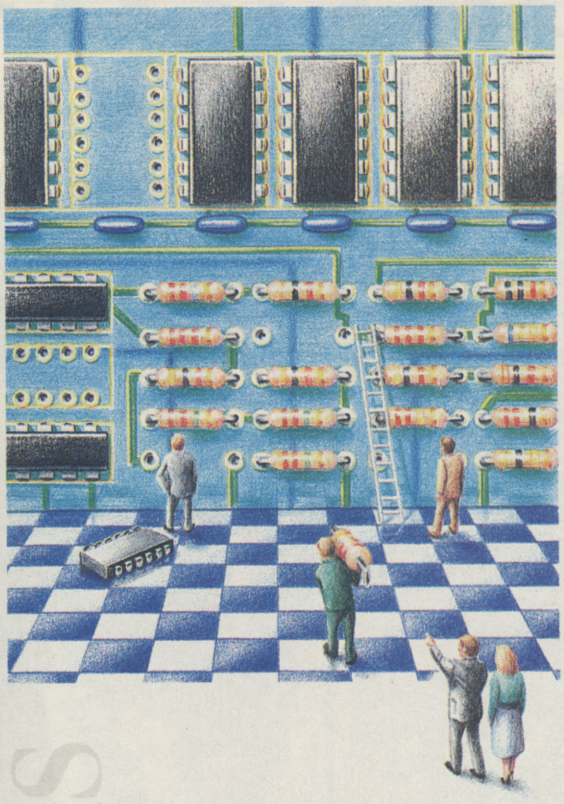

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REVIEWS OCTOBER 1991

Often copied, but never equalled, our unique review format is designed to provide you with all the information you'll need to make a wise purchase. The games are left mostly to speak for themselves, with the minimum of fuss and the maximum of graphic detail. Only relevant screenshots are used, while the ratings, price and release date are all there at your fingertips. And now, the breakdown...

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

SOUND
Once again, this isn't a reflection of quantity or quality, but of how well it fits in.

DURABILITY
A reflection of lasting interest – how much game you get for your cash.

PLAYABILITY
The big one – how does the game feel – addictive or just uninteresting?

OVERALL
A useful point of reference – a summary of the preceding ratings.

WHAT'S TICKLING THE TEAM?

Oops! Sneaky Prez got his mugshot in twice last month, and our Bri was a bit upset at having his pic missed out. Never mind, he's been reinstated this month.

CIARAN BRENNAN

It's typical isn't it? There you are, rushing to meet deadlines, and trying to get to the review machines and you can't. Why? Because the Ed's playing Wild Wheels that's why!

LAURENCE SCOTFORD

Laurence has been making an ass of himself this month, rehearsing as Bottom in A Midsummer Night's Dream, but he's also been getting his kicks from Qix on the Game Boy and Lotus Turbo Challenge 2 on the good old Amiga.

PAUL PRESLEY

Our Prez was right taken with EA's Zone Warrior. In fact he was so taken with it that we had to prise him away from the machine. We finally persuaded him to put the joystick down, but he came away mumbling things like "Make my day alien scum" and "I'll be back!"

JOOLS WATSHAM

Being a disgruntled commuter (all the way from Colchester!), Jools has always maintained that he could do a better job than the idiots who run British Rail, and this month he's had an opportunity to put his money where his mouth is with Railroad Tycoon. I don't know, grown ups playing with train sets. Tsk! Tsk!

BRIAN NESBITT

When he finally stopped sulking about Prez's picture going in his space, Brian took his aggression out on Audiogenic's World Class Rugby, and obliterated a joystick in the process – doesn't know his own strength (or his own address come to think of it!).

58
RISE OF THE DRAGON
Dynamix

62
MiG 29 SUPER FULCRUM
Domark

66
KING'S QUEST V
Sierra

68
BIG BUSINESS
Magic Bytes

73
ALIEN BREED
Team 17

77
SILENT SERVICE II
MicroProse

80
LOTUS TURBO CHALLENGE 2
Gremlin

82
ZONE WARRIOR
Electronic Arts

85
WORLD CLASS RUGBY
Audiogenic

88
WILD WHEELS
Ocean

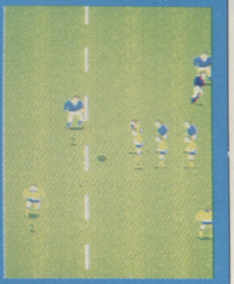
91
FINAL FIGHT
US Gold

Rise Of The Dragon

MiG 29

Alien Breed

BEARING 353
LOADED BOW 01
LOADED STERN 01
TARGET RANGE
TARGET SPEED
TARGET COURSE
Paused
Silent Service II


World Class Rugby

Final Fight

When a city has to be saved from itself, there's only one man for the job. Dynamix invites you to a future like you've never seen before.

RISE OF THE Dragon

1 MEG ONLY
RISE OF THE DRAGON
DYNAMIX

PRICE
£34.99

OUT
NOW

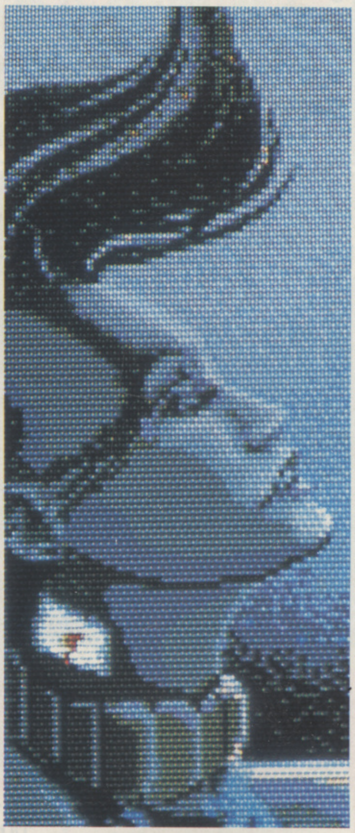
GRAPHICS 91%
SOUND 92%
DURABILITY 92%
PLAYABILITY 91%

OVERALL
92%

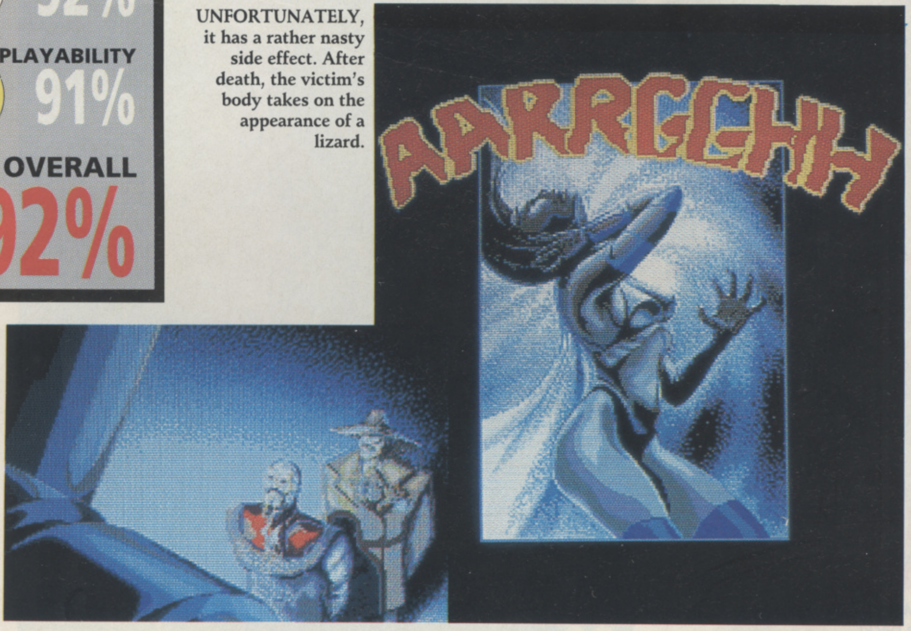
IT'S THE NEAR FUTURE and Los Angeles has a problem. A series of bizarre drug overdoses has hit the city – once dead, the victim's skin turns scaly and the whole body takes on a more lizard-like appearance. Unknown to the public, there is an ancient prophecy to be fulfilled. An ancient beast, known as The Dragon, is set to rise and take power over the city, with the aid of a religious cult and its drug-dealing activities.

To gain enough strength, The Dragon needs to feed on the souls of the victims, the latest of which was the mayor's daughter. Enter William 'Blade' Hunter, private eye, hired to investigate the murder. Welcome to the future.

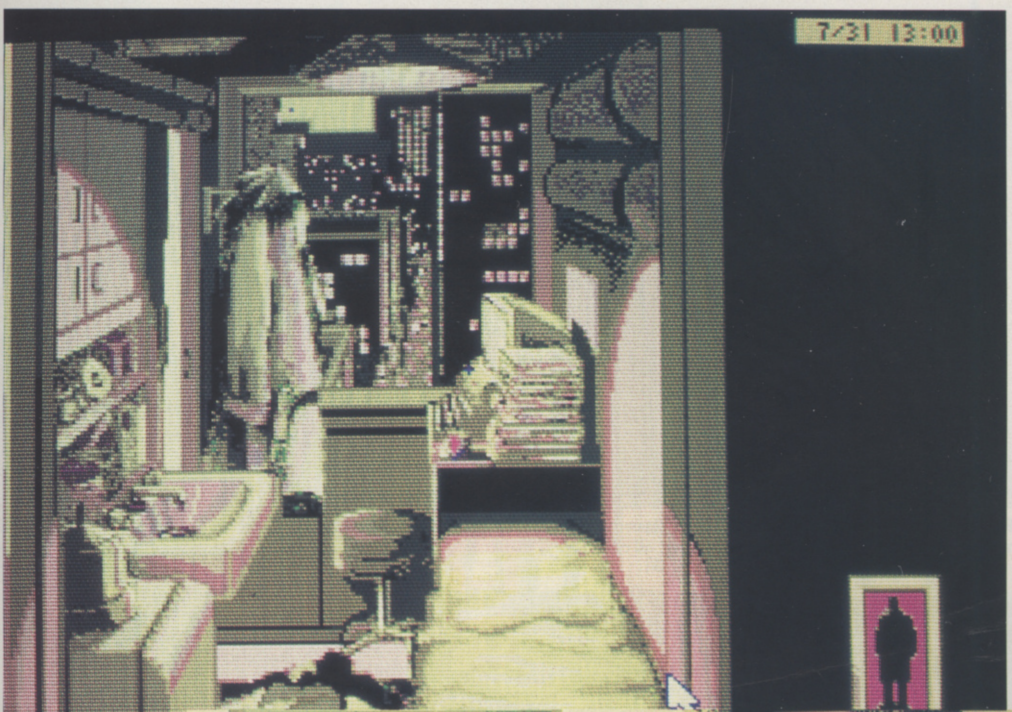
THERE'S A NEW KIND OF DRUG in town. Easy to take, it's merely a matter of attaching a small white packet to the base of your neck…



UNFORTUNATELY, it has a rather nasty side effect. After death, the victim's body takes on the appearance of a lizard.

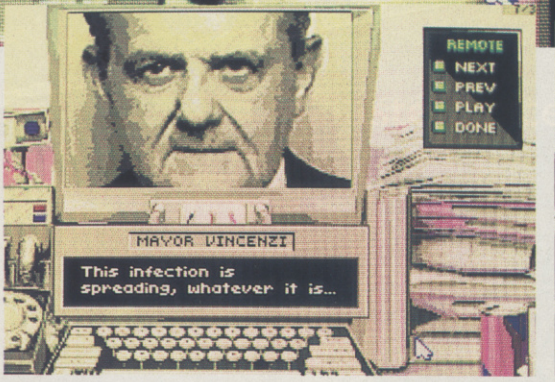


ALL OF THIS IS NO PROBLEM for Deng Hwang, criminal mastermind and leader of a religious cult, bent on the resurrection of an ancient beast to rule the world.



IN TRUE RAYMOND CHANDLER FASHION, the PI's home is a miserable affair. Dirty, cramped and stuffy, the only signs of luxury are the vid-phone in the corner and the gun under the pillow.

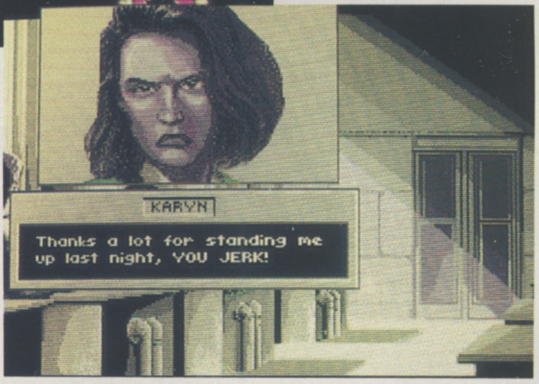
YOUR CASE STARTS IN EARNEST when you listen to the mayor's message on your vid-phone. His daughter was just the latest in a long line of OD victims and he wants something done about it.



MAYOR VINCENZI

This infection is spreading, whatever it is...

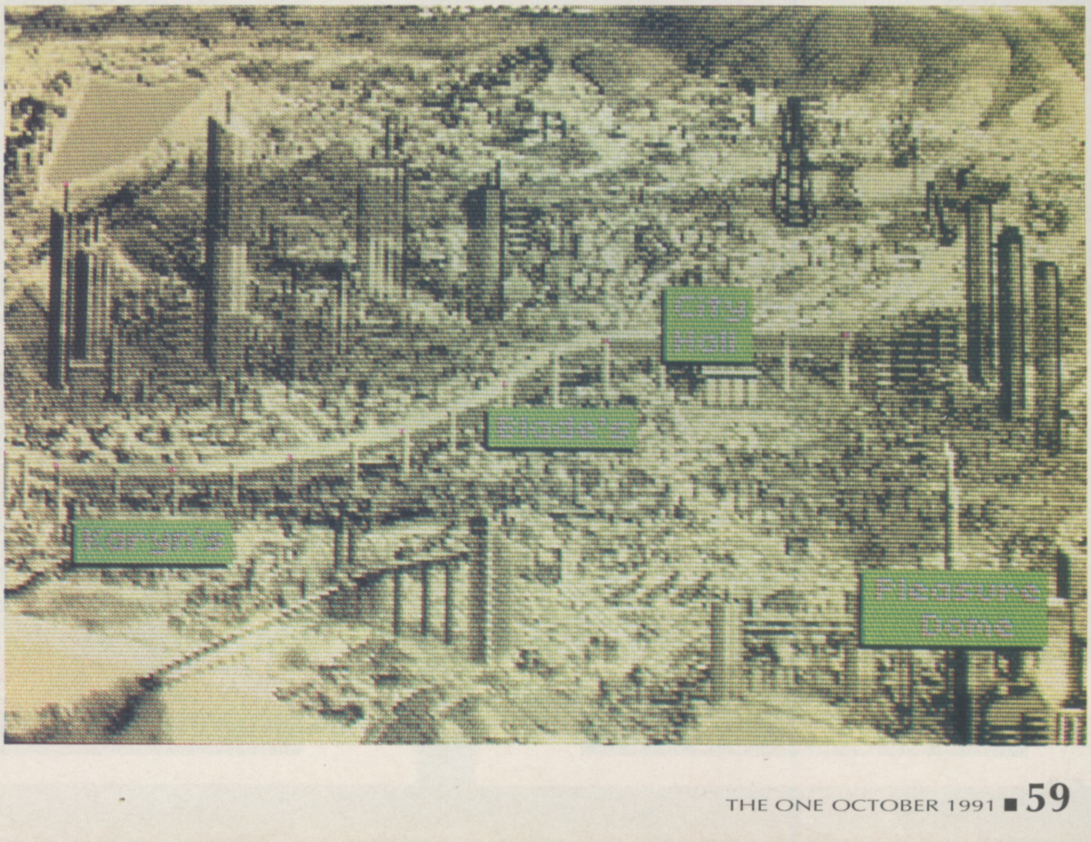
KARYN IS NOT A HAPPY LADY. After missing your romantic rendezvous last night, you'll be lucky if she'll ever help you again. Unfortunate really, because she works in the Bureau of Records and can access all sorts of information.

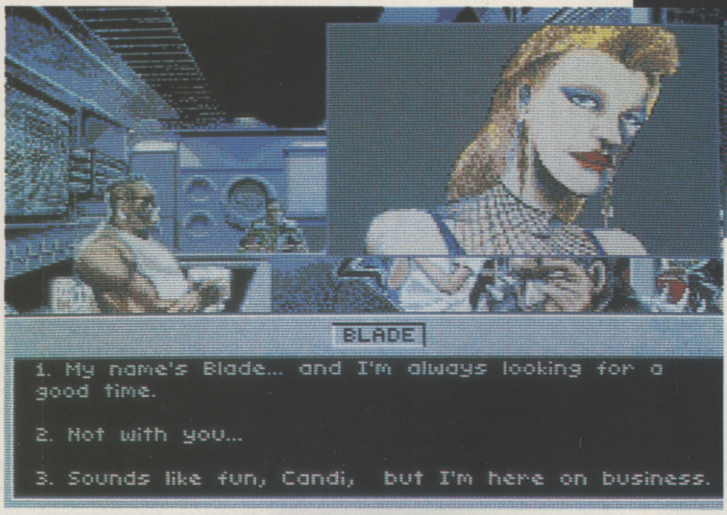


KARYN

Thanks a lot for standing me up last night, YOU JERK!

YOUR INVESTIGATIONS take you all over the city, making the Em-Way the most preferred choice of travel. The map shows all the current locations that are relevant to the story, with more being added as you find them.





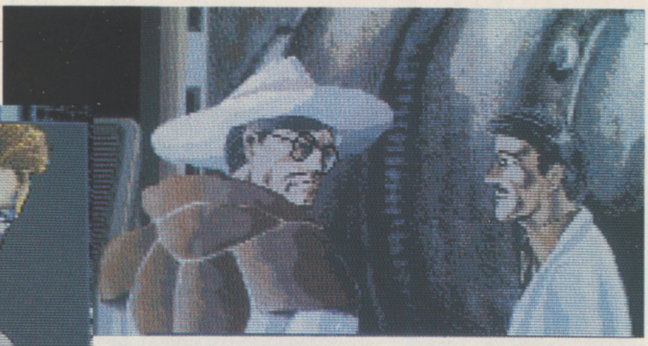
BLADE

1. My name's Blade... and I'm always looking for a good time.

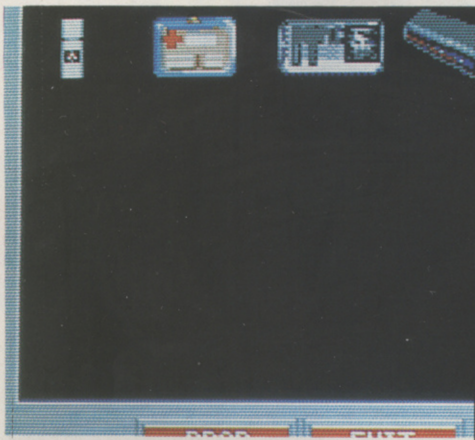
2. Not with you...

3. Sounds like fun, Candi, but I'm here on business.

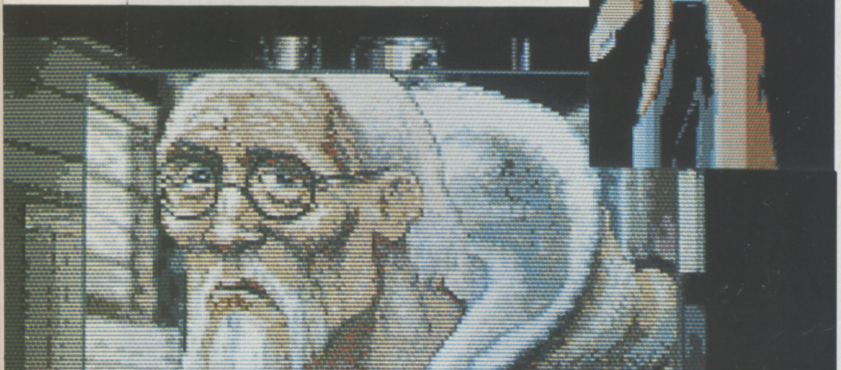
WHERE DO ALL GOOD INFORMANTS HANG OUT? Down at the local Pleasure Dome of course. There are all manner of colourful characters at the bar, not all of which are as they first appear.



To keep the story flowing, you occasionally have to sit back and watch a 'Meanwhile...' scene. This shows relevant action from elsewhere, such as the bad guys discussing their plans.



YOUR BELONGINGS ARE SAFEST when carried about your person. To use a particular item just drag it from the main screen or the inventory, situated to the right of the picture.



CHANG LI

It is most gratifying to finally make your acquaintance.

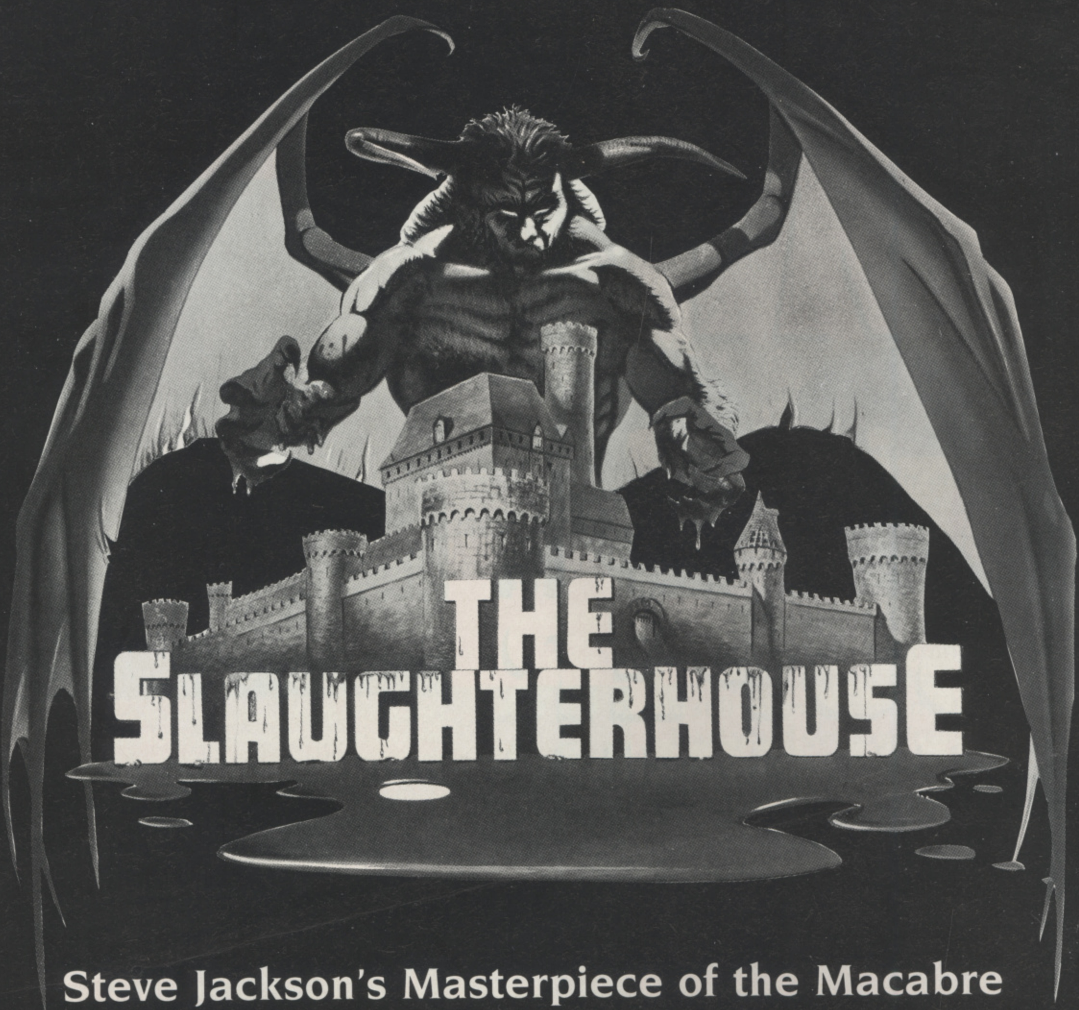
THE INHABITANTS OF LOS ANGELES are a mixed bunch, the most bizarre of which is an ancient Oriental gentleman who seems to know more about you and your case than you do.

THE WORD

NOT SURPRISINGLY, IT'S THE GRAPHICS that first grab you. *Rise Of The Dragon* has probably some of the most detailed artwork yet seen in an adventure (better even than *King's Quest V*, see page 66). The *Blade Runner* influence is evident throughout (apart, even, from the main character's name), with dark and moody streets and neon-lit signs everywhere – and it makes for a very believable setting. The story is pretty standard 'save the world' stuff, but even here there are some nice twists and turns, especially with the multiple endings – do you save the city or your girlfriend? The new system works fairly well, although it can be a little limiting at times. Once you've mastered the right and left mouse button differences, at no time do you find yourself struggling to work out which command does what, as the brain-taxing has been left for the plot. There are a couple of slightly awkward moments, handing your gun over to the check-in girl at the nightclub for instance – and retrieving it afterwards is somewhat confusing. But for the most part it's the puzzles that keep you guessing: put a lot of thought into what you're doing (and be prepared to apply some lateral 'American' thinking) and you'll get a lot in return. You'll also find yourself whizzing through it, which puts a question mark over the price - there's a lot in Rise Of The Dragon, but thirty-five quid's worth? I'd say yes, mainly because it offers a kind of quality that's missing from most home-grown products. It's not quite as big as *The Secret Of Monkey Island*, but then neither is it as easy – which makes rather a nice balance really.

Very entertaining futuristic tale, with plenty of challenge

Paul Presley



Steve Jackson's Masterpiece of the Macabre

As a captured Hero, wily Thief or even a thuggish Fortress guard, enter *The Slaughterhouse* and simply 'live' within the game. You'll find a maze of monsters to battle, puzzles to solve, games to play and riches to be plundered.

And you may also encounter *other callers* with whom you may chat, gamble or fight to the death. You can play as a series of short episodes by storing your character within the game.

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Bonus hint: The key to freedom is today's date.

DARE YOU DIAL

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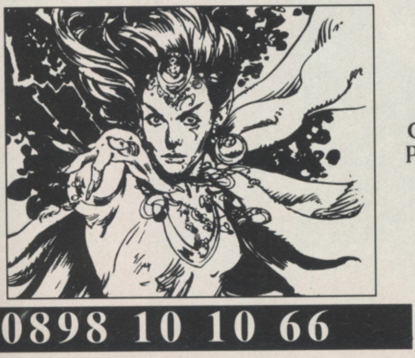

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SPELL
COMBAT

GREAT
PRIZES

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GLADIATORS OF THE ROMAN EMPIRE

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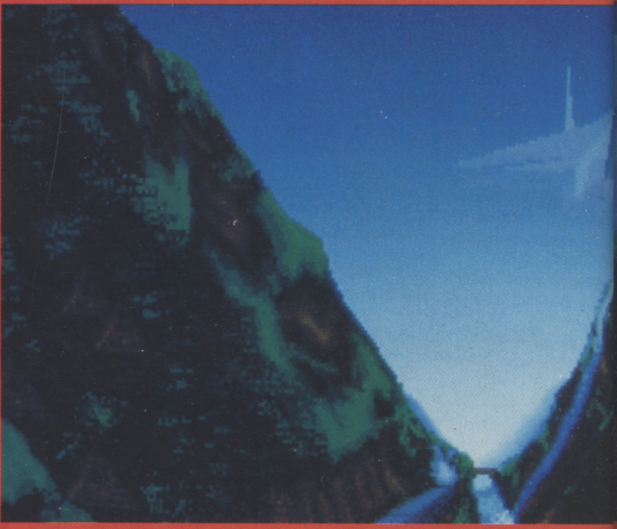
Calls are more expensive than ordinary telephone calls and should only be made with the permission of the telephone subscriber. Calls cost 36p per minute cheap and 48p per minute all other times. Harrow, Middlesex HA2 7JW.

It 'Simis' that one successful foray into the world of flight sims wasn't enough for Domark. Prepare for another dose of MiG-alomania.

MiG 29M SUPER FULCRUM

MIG 29M SUPER FULCRUM
DOMARK

PRICE	£39.99
OUT	OCTOBER
GRAPHICS	84%
SOUND	78%
DURABILITY	88%
PLAYABILITY	84%
OVERALL	85%



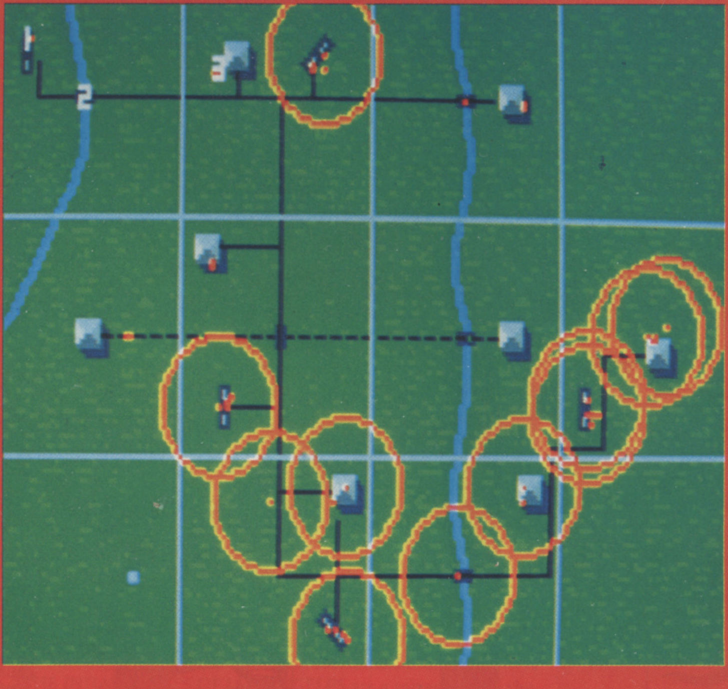
THIS IS THE TIME to relax. Before that joystick gets too sweaty, your nerves are torn to shreds and all that excitement simply starts to get on top of you, there's a brief pre-campaign interlude to observe the marvel of modern MiG engineering fly past. It's a moment worth savouring – Super Fulcrum's in-game presentation sequences are few and far between.

HOT ON THE HEELS of its simulation of the Eastern bloc's most closely-guarded aeronautic secret, Domark is about to do it again. This time the object of developer Simis' attention is the MiG 29M Super Fulcrum, top secret successor to the MiG 29 and a machine which no Western expert has as yet clapped eyes on.

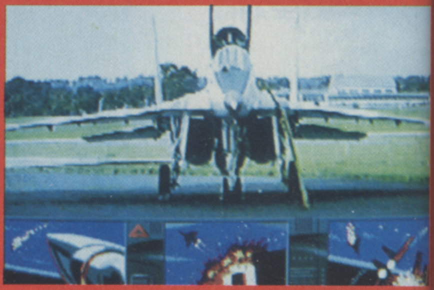
According to information apparently gained from Simis' connections in the trade, the new updated MiG features 'fly by wire' technology, enhanced engine power and, thanks to a few new elements of body design, superior aerodynamics and even greater manoeuvrability.

But it's not just the plane that's changed. Second MiG around, Simis has scrapped the original mission-based design in favour of an overall campaign scenario. No more amassing points and gradually acquiring experience: this time it's all-out war.

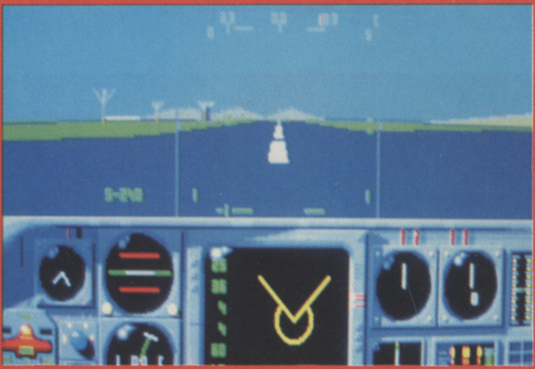
What's getting the world all hot and sticky under the collar is an unnamed South American country, unexpectedly invaded by an aggressive neighbour. As a member of an international peace-keeping force it's your job to uphold the public trust by landing on and liberating six strategically placed airfields held by the enemy. It's a question of international honour: can you weave your way through air and ground defences to uphold the rule of international law? Or will you just crash and land in the mud?



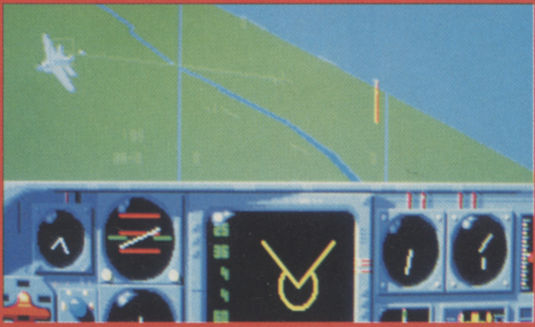
THE MAP, ACCESSED ONLY AT THE BEGINNING of the campaign and during debriefing between capturing runways, gives you the opportunity to plan your campaign. Preset waypoints are designed to give you the gentlest possible introduction to enemy warfare, but as the settings can be altered, you can actually tackle the action in any order you like. Initially beginners could do worse than avoid the cluster of defence installations to the south-east. Those red circles denote the range of surface-to-air missiles fired from a particular base and spell nothing but trouble.

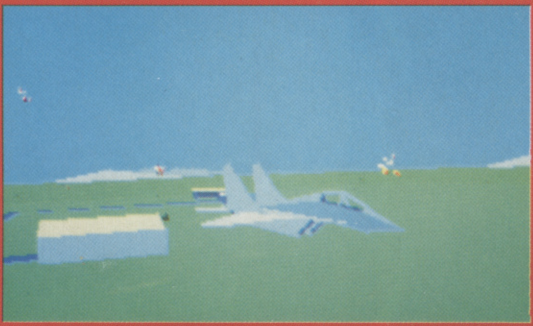


BEFORE FLYING OFF into the wide blue yonder there's time for a quick stop on the options screen. As in Domark's original MiG simulator there's no individual weapon selection: a lethal cocktail of air-to-air and air-to-ground missiles plus cannon and chaff is standard equipment. Those with a specific preference for one type of warfare do have the choice to opt exclusively for air or ground attack missiles – it depends on the mission and the kind of battles you prefer to fight.

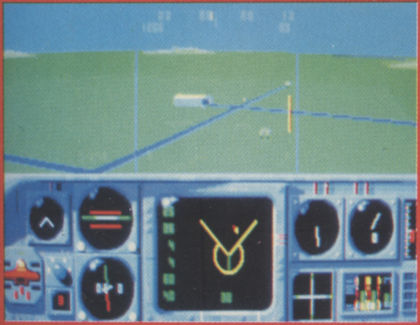


THE USUAL ARRAY of internal and external views allows you to gloat over the action from virtually every possible angle, including the target, the missile and the control tower. In this case (below) you're admiring the external track view; most of the HUD's vital data is actually displayed on screen so you can keep tabs on what's going even when you're not in the cockpit.

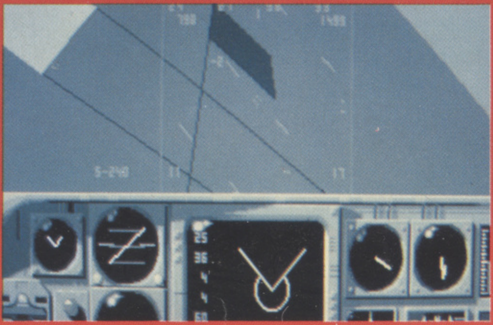




ADMIRE THE SCENERY as you fly by. The ground is dotted with rivers, railways buildings, tanks and landscape features. If you stick around after you've knocked out a strategic bridge, you'll even be able to see lorries returning to the site to rebuild it.



OUT HERE YOU'RE NEVER ALONE. When you're not being bombarded with surface-to-air missiles from enemy installations on the ground, you're more than likely to encounter the odd opponent in flight. Though this is essentially a ground-based mission there are plenty of hostile F-18s and gunship helicopters about. And if head to head confrontation is the kind of fight you like best all you need is a friend and a datalink and hours of unadulterated dogfighting pleasure are yours.



THANKS TO A NEW streamlined cockpit plus redesigned wings and tail fins, the new MiG 29 is now more manoeuvrable than ever before. This provides the perfect opportunity to practise mid-air sweeps, dives and turns. But watch out: too much enthusiasm may lead to temporary "grey-out", followed by even more serious blackout.

IT TAKES BETWEEN 30 to 45 minutes to fly from one side of the campaign map to the other and uses more than a single tank of fuel. That is one more reason to capture the enemy airfields – they're the only places you can find more juice. Note that the cockpit has been completely redesigned, with enhanced HUD and fully modernised layout, in line with anticipated alterations to the latest MiG's instrument array.

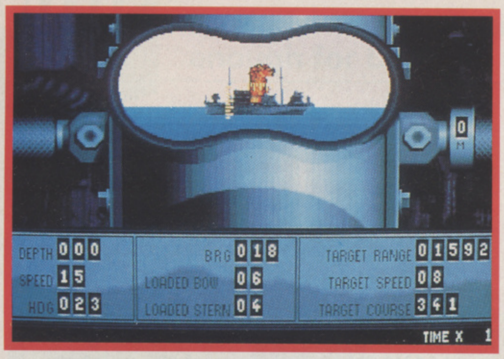
THE WORD

IN TERMS OF AIRCRAFT MANOEUVRABILITY and the relative complexity of the overall mission, *MiG 29M Super Fulcrum* is a definite step up from its predecessor. It's obvious that a lot of thought has gone into providing a genuinely different flying experience and using the campaign system to improve the long-term lastability of the game. The complexity of the landscape too has been improved – it still doesn't create the kind of visual feast you'd get, say, from MicroProse's *F-19 Stealth Fighter*, but there's definitely a lot more to look at, observe and admire, particularly the fractal landscape features which create a more realistic feeling of movement. The sound too, which consists mainly of excellent engine noises plus one or two melodic tunes are definitely atmospheric. In-game presentation, one of the original MiG's primary shortcomings, has been boosted too. There's now a proper weapon selection screen, a whole army of jazzed-up menus and plenty of digitised pictures to break up the action. It's still not up to the high standards set by Super Fulcrum's competitors: there's no training mode or auto-pilot and none of the opportunities to specify the quality of your opponents or make life easier by giving yourself unlimited weapons or fuel. Even the campaign map, for example, can only be accessed mid-mission if the plane happens to be landed at an airfield. This means that despite the outstanding technical accuracy, MiG 29M probably won't appeal to quite as broad an audience as other more comprehensive sims (*Flight Of The Intruder*, for example). However, the fact remains that – apart from its predecessor – there's nothing else quite like it: it's nice to see a politically neutral flight sim for once and if you're after a technically impressive flying experience Soviet-style, MiG 29M is hard to beat.

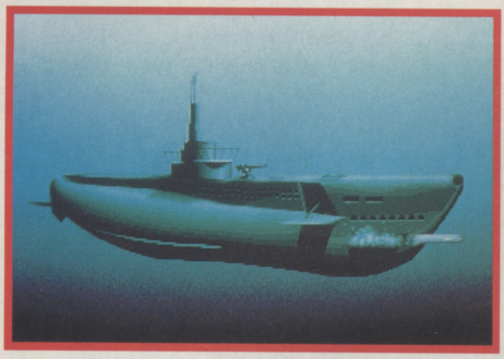
A worthy successor to an extraordinary game

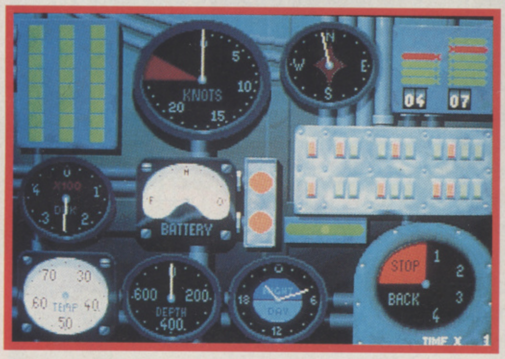
Kati Hamza

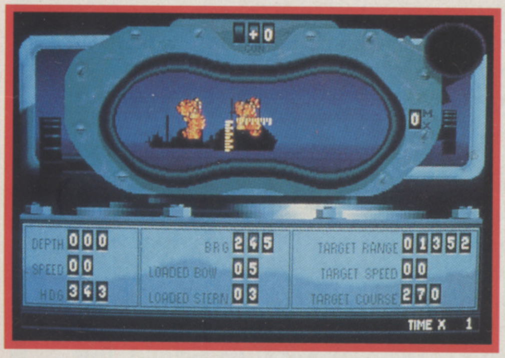
RUN SILE



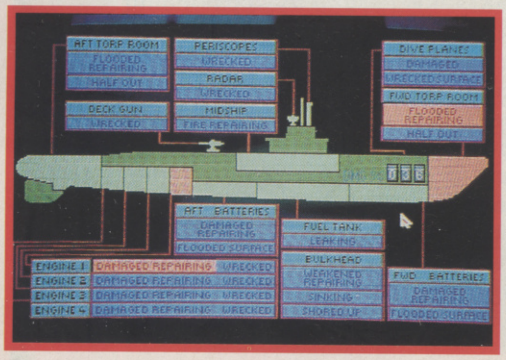
DEPTH 000
SPEED 15
HDG 023
BRG 018
LOADED BOW 06
LOADED STERN 04
TARGET RANGE 01592
TARGET SPEED 08
TARGET COURSE 341
TIME X 1







DEPTH 000
SPEED 00
HDG 343
BRG 245
LOADED BOW 05
LOADED STERN 03
TARGET RANGE 01352
TARGET SPEED 00
TARGET COURSE 270
TIME X 1



AFT TORP ROOM: FLOODED REPAIRING; HALF OUT
PERISCOPES: WRECKED
RADAR: WRECKED
DIVE PLANES: DAMAGED; WRECKED SURFACE
FWD TORP ROOM: FLOODED REPAIRING; HALF OUT
DECK GUN: WRECKED
MIDSHIP: FIRE REPAIRING
AFT BATTERIES: DAMAGED REPAIRING; FLOODED SURFACE
FUEL TANK: LEAKING
BULKHEAD: WEAKENED REPAIRING; SINKING; SHORED UP
FWD BATTERIES: DAMAGED REPAIRING; FLOODED SURFACE
ENGINE 1 DAMAGED REPAIRING WRECKED
ENGINE 2 DAMAGED REPAIRING WRECKED
ENGINE 3 DAMAGED REPAIRING WRECKED
ENGINE 4 DAMAGED REPAIRING WRECKED
036

IBM and Amiga screen shots shown.

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KING'S

KING'S QUEST V
SIERRA ON-LINE

PRICE
£39.99

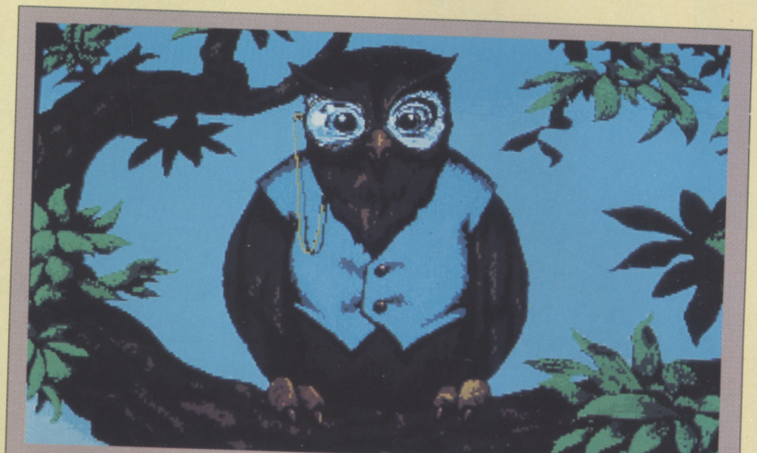
OUT
NOW

GRAPHICS	93%
SOUND	90%
DURABILITY	90%
PLAYABILITY	89%
OVERALL	90%

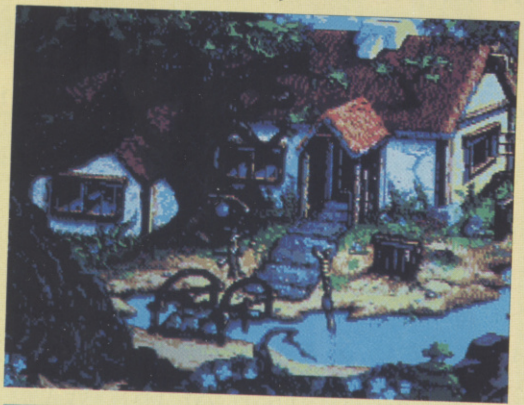
IF YOU GO DOWN TO the woods today, you're in for a big surprise. At least you are if you happen to be the good King Graham of Daventry. While out on one of his morning constitutionals, an evil wizard by the name of Mordack saw fit to kidnap Graham's castle, with all of its contents, magically whisking it away to the far off land of Serenia.

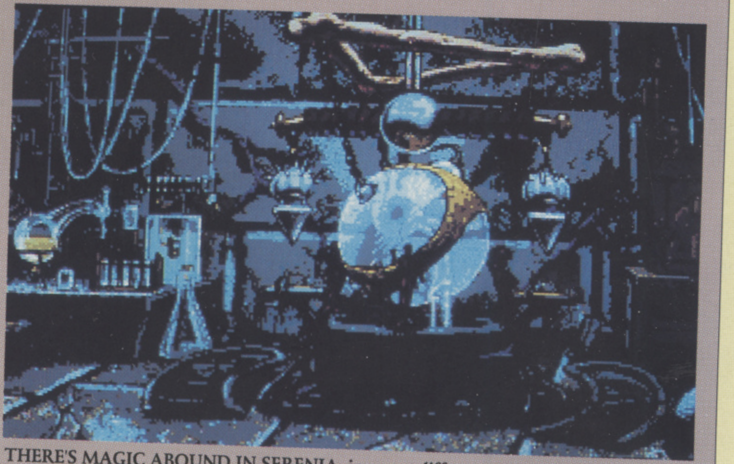
Fortunately, this bothersome event was witnessed by one Cedric Owl, companion to Serenia's local good wizard, who informs Graham of what took place before flying him, once again magically, to his master's home.

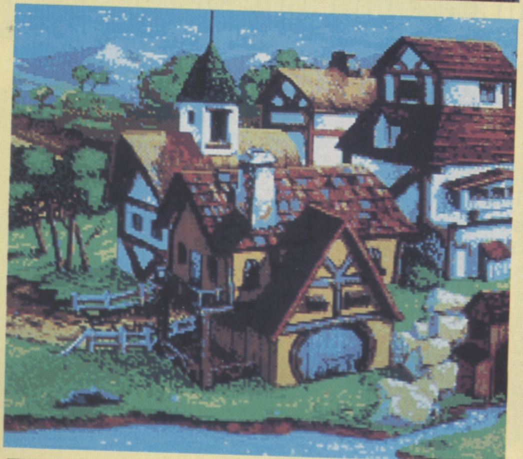
Graham's task is to find out where his home is, why it was taken and whether or not his family are all right. All without the help of a chainsaw – I don't know, these modern heroes...

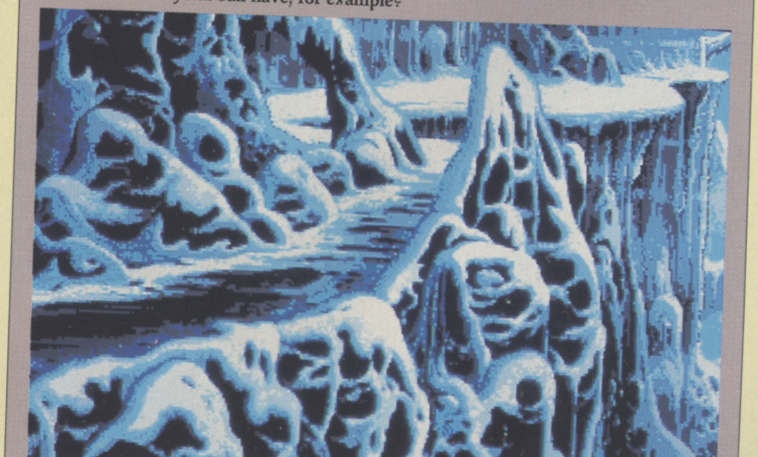

HELPING GRAHAM WITH HIS ENQUIRIES, Cedric the owl relates the gruesome scene before offering his help in the good king's task. A handful of magic dust should do the trick.

GRAHAM BEGINS HIS QUEST outside the good wizard's modest home. Having helped up till now, Cedric decides to join Graham, offering advice and assistance when and wherever possible.



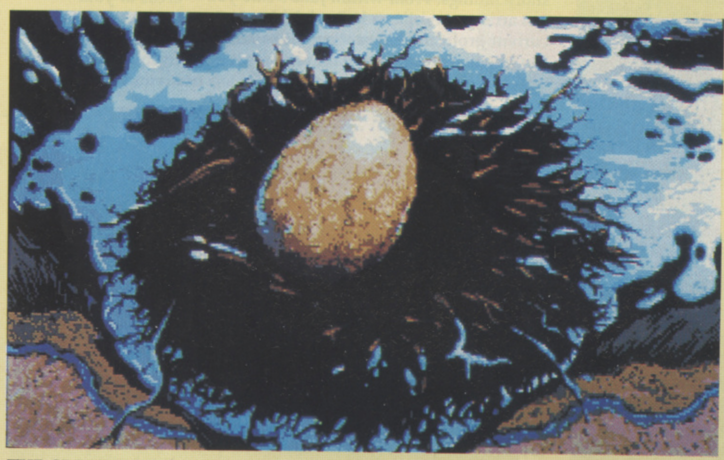

THERE'S MAGIC ABOUND IN SERENIA, in many different guises. Weird contraptions are everywhere, all of which serve some sort of purpose. What possible use could this crystal ball have, for example?


THE TOWN OF SERENIA is, as its name implies, a peaceful place, full of happy, shining people of all description. The local shops include a tinker, a tailor and a shoe salesman.


THE LAND OF SERENIA isn't all forests, towns and countryside. Beyond a haunted forest lies a world of snow and ice. Rumours have it that there is a Yeti around these parts. Best take care...

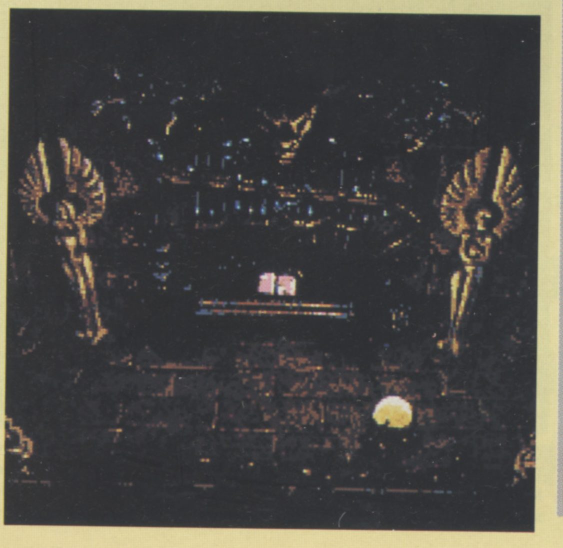
S QUEST V

THE ISLAND OF THE HARPIES is a strange place. Harpies are a cross between bird and man and love to get up to all sorts of mischief, preferably with Graham as their target.



THE CREATURES OF SERENIA ARE A VICIOUS BUNCH, just take a look at the size of this bird's egg.

IT'S NOT ALL SWEETNESS AND LIGHT in Graham's world. In fact the nearby desert is home to all manner of nastiness, from bloodthirsty bandits to creepy old temples.



THE WORD

I SUPPOSE THE MOST important question that has to be asked is whether it's worth the money or not. Forty pounds is a lot to ask for any game, so you'd expect the product to be something pretty special, doubly so when you consider *King's Quest V* comes straight from those American giants, Sierra On-Line. Well, it certainly doesn't look like anything that's come before – the graphics and sound are nothing short of incredible. Of course, that usually means the game itself suffers, but not so here. The only problem that the story has is its 'fairy tale' feel – not everyone is going to be turned on by magic owls and fairies at the bottom of the garden. Plotwise, it's pretty intelligent and the puzzle logic is well-balanced, allowing experienced adventurers to have a run for their money, while not putting the younger player off. The new system works fine, managing to incorporate all of the features of previous Sierra titles without losing the flow of the game. But is it worth the money? Yes and no, really. Yes, in that technically it's the best adventure to be seen on the Amiga since *The Secret Of Monkey Island*, and no, unless the previous King's Quest stories appealed to your taste. It does promise a bright future for Sierra though and will greatly reward anyone who gets stuck in.

Promising new look for the Sierra range, but aimed at a younger audience

Paul Presley

It's dog eat dog in the cut-throat world of high finance, and only a special kind of businessman has what it takes to survive. Unfortunately, he's your opponent.

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BIG BUSINESS
Magic Bytes

PRICE
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OUT
NOW

GRAPHICS
84%

SOUND
83%

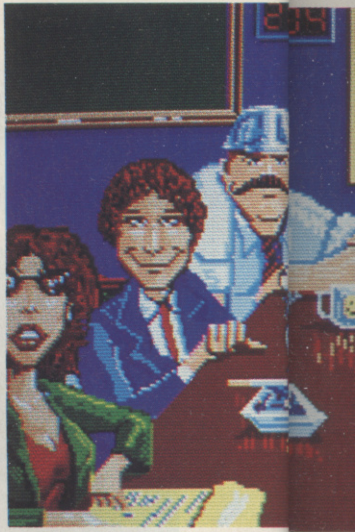
DURABILITY
78%

PLAYABILITY
84%

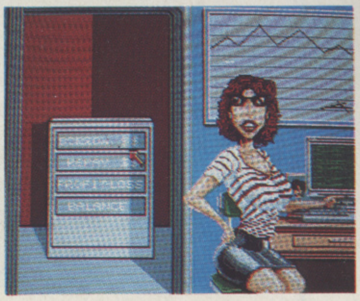
OVERALL
81%

THE BIGGER THEY ARE, the harder they fall. That's the motto that's seen you in good stead through all these years in the big, bad world of business. Now you'll need it more than ever, as you've just been offered a job as head of a large conglomerate, producing the very finest computer software/nuclear bombs/coffee (the choice is yours).

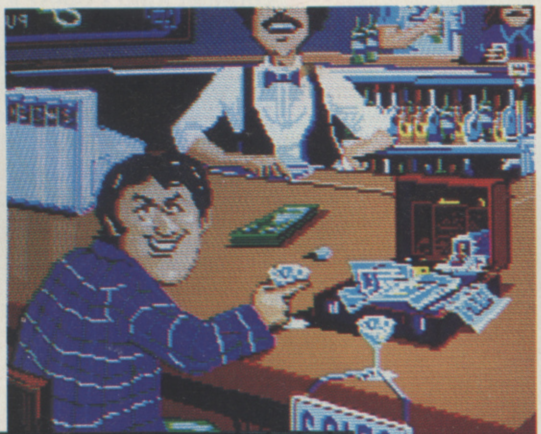
Your five partners in crime are Jane Dough, Fred Wedbetter, Percy LaFleur, Dr. Donald Density and Jim Slick – and all six of you are ready to take on your two nearest rivals in an attempt to bury them into the ground.



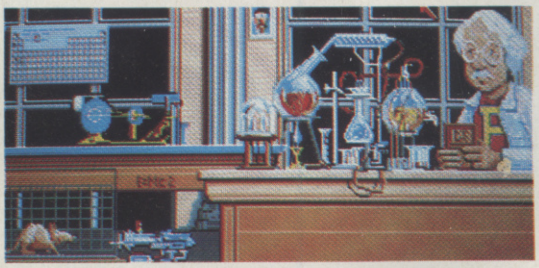
THE BOARDROOM is where all the important decisions are made, from what product you manufacture to what colour envelopes you use. From here you can access the five areas of your business, as represented by the five people sitting around the table.



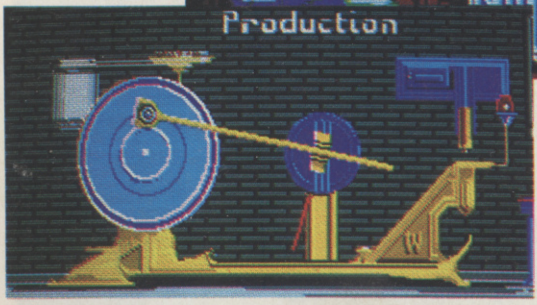
JANE DOUGH is your chief financial officer, in charge of all your assets and shortcomings. From within Jane's safe you can arrange or repay a loan, check your current profit margin or see your balance statement. You can also have (sorry, watch) a game of *Pac-Man* on her PC.



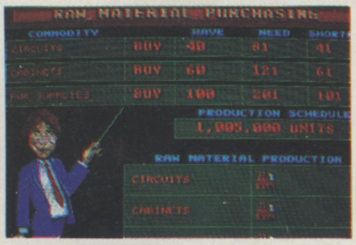
JIM 'SCRIVEN' SLICK is your sales and advertising manager, the man who, at the end of the day, pays your wages. From his barside office you can also hire people to spy on or sabotage your opponents.



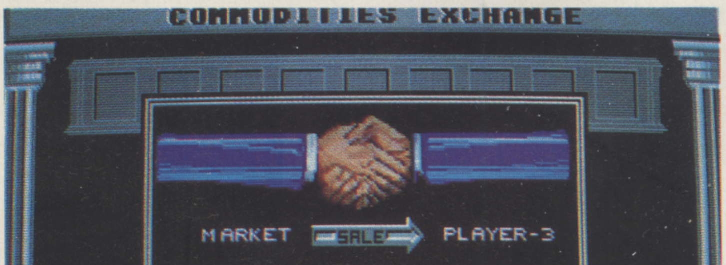
YOUR RESEARCH & DEVELOPMENT department is manned by Dr. Donald Density, a mild-mannered geek and fourth-dan black belt karate champion. R&D is where your new product designs are born, making production runs both quicker and cheaper. You can also annoy his pet rat with the handily placed laser.



PERCY LAFLEUR is your production manager (and part-time ballet dancer). He's responsible for the production lines in your factories and for making sure the goods are made on time.



FRED WEDBETTER is your main Purchasing Agent, in charge of buying and selling the raw materials you need to produce your goods.



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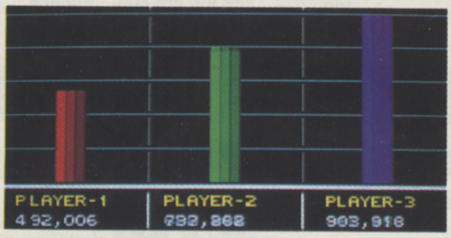

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THE WORD

DON'T DIVE INTO *BIG BUSINESS* expecting something along the lines of a Wall Street Stock Market Simulator or anything like that. Endless number crunching and the sort of data that make tax inspectors go weak at the knees are definitely out. The emphasis is on fun not figures (apart from the secretary's). In fact, this game's limitations are, in one sense, its saving grace. Magic Bytes could quite easily have gone overboard with menus, statistics and operations, but has instead decided to limit your workload and add to the humour. This doesn't mean things aren't challenging, quite the opposite. It'll take at least six or seven months (game time not real time) to start making a profit (unless your name's Richard Branson), but once you do the game turns into a seething mass of deceit, double-dealings and double-crosses. The multi-player option is particularly welcome, as playing against a human swindler is preferable to taking on an automated one any day (especially since you can't punch a computer in the mouth when it stitches you up). Big Business is definitely not the type of product that will appeal to everyone, although even for managerial trainees it's simple to get to grips with. What you can expect is a few, solid hours of entertainment at a time, not a quick blast between meals.

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Paul Presley

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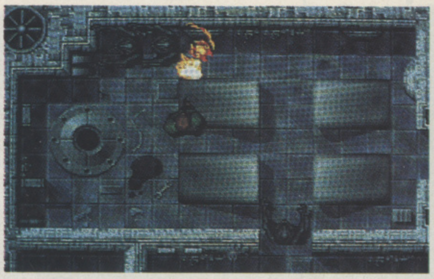

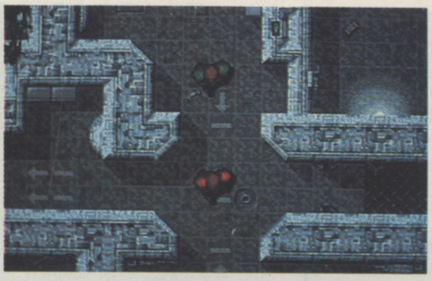

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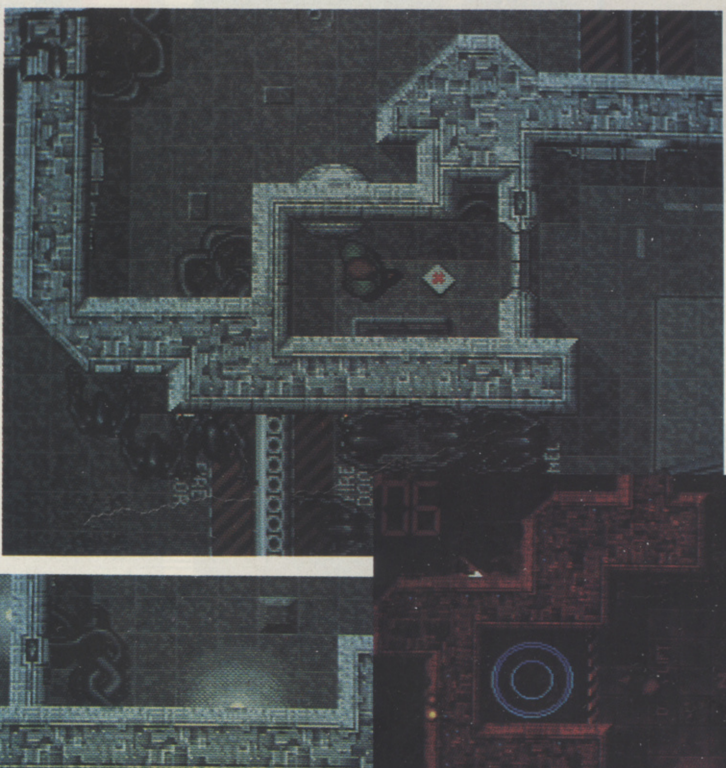
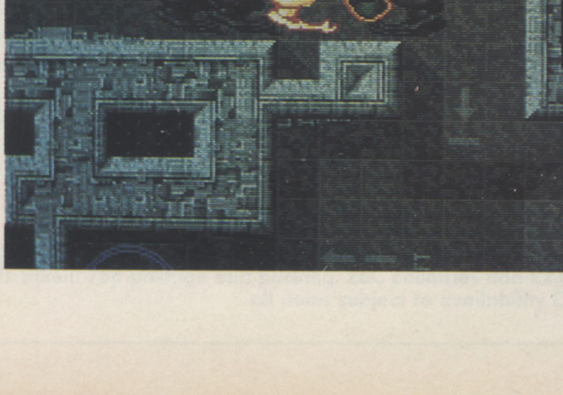
However, the storm passes and still nothing is heard from the station. So a two-man marine unit is sent to investigate, little realising that the lack of communication is due to something far more deadly.

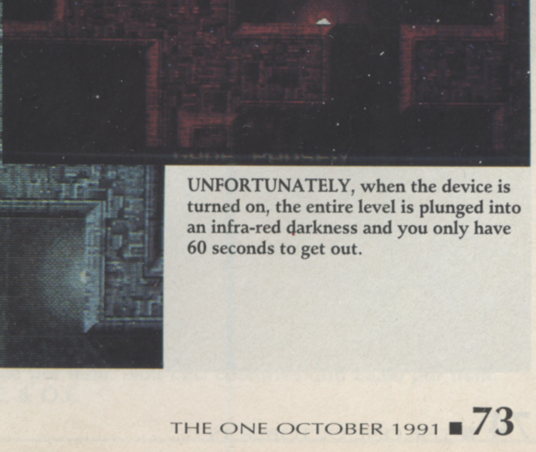
Shortly after landing at the station, marines Johnson and Stone soon discover the terrifying reason for the loss of contact – an invasion of bloodthirsty aliens.



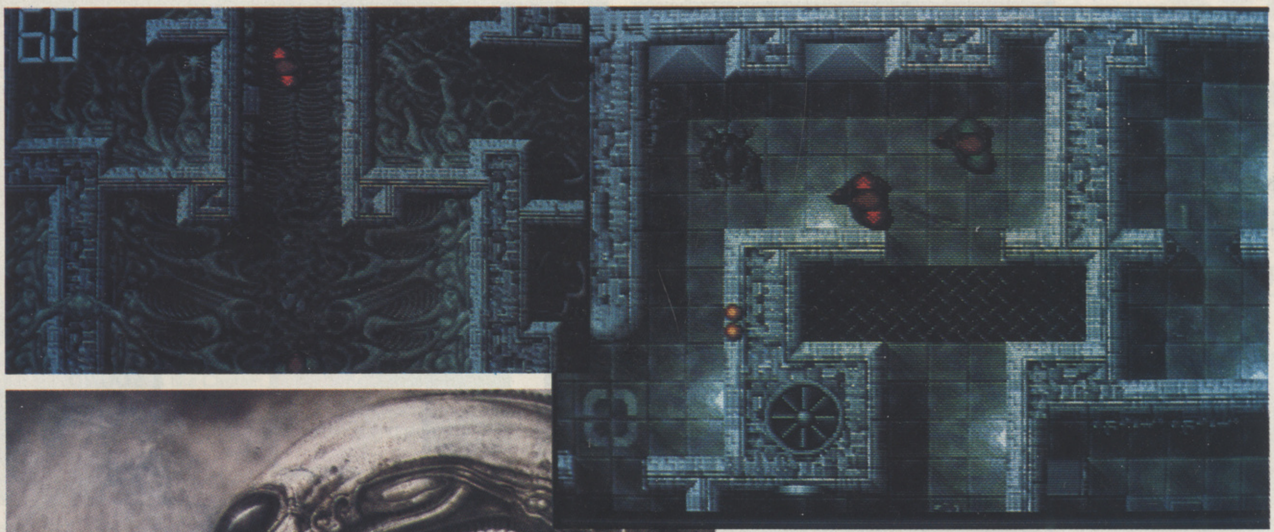
LYING AROUND THE FLOOR, presumably left behind by the previous occupants (before they became alien food), are piles of money, first aid kits and ammo clips, all used to top up your ever-diminishing supplies.

ONCE ONTO LEVEL TWO, the action hots up. Not only do you have to battle face-huggers and aliens that come up from the floor, but each level hereafter has a self-destruct device that has to be activated.

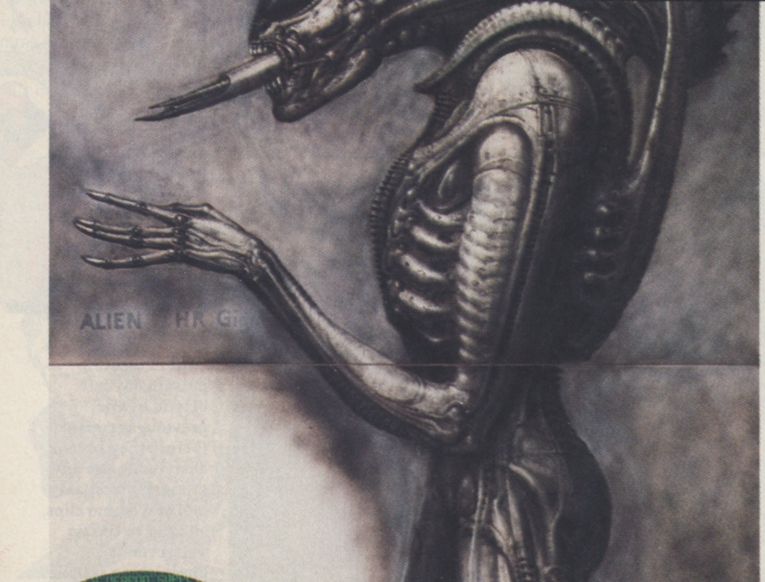




UNFORTUNATELY, when the device is turned on, the entire level is plunged into an infra-red darkness and you only have 60 seconds to get out.



WHEN YOU REACH LEVEL FIVE, the decor changes somewhat. Gone are the lights and pipes, replaced with an altogether more organic look.



SITUATED AT VARIOUS POINTS around each level are computer terminals, allowing access to the Intex Network Computer System. From here you can buy new weapons and equipment, take a look at a map of the level, find out any special information or even have a game of *Pong*.

THE WORD

THE GREAT THING about professional games coming from PD companies is that you can be assured of immensely high quality presentation. *Alien Breed* is no exception. The title music is brilliant, the intro sequence is short but superb (as you'd expect from legendary demo programmer Tobias Richter) and the speech, sound effects and in-game graphics are all excellent. In fact the only gripe you can make about them is that more often than not you mistake bits of scenery for objects. It plays like a cross between futuristic versions of *Crackdown* and *Gauntlet* and is great fun, especially with two players. The myriad of little touches (such as the way the computer system flickers on and off while accessing and then offers you a game of *Pong*) give it a sense of humour as well as tension. After all, what could be more nerve-wracking than a soft feminine voice saying: "Warning, destruction imminent," just before the entire level is plunged into darkness? The aliens, although ripped-off from *Aliens* (the film), are more than sinister enough to make you want to blow them away – as are the sampled machine gun effects. Alien Breed is a classy product, very professional and very enjoyable.

No shoot 'em up fan should be without one

Paul Presley

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Laurence Scotford dives into the sequel to MicroProse's classic submarine simulator and blows all his tanks over it.

SILENT SERVICE II

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GRAPHICS	91%
SOUND	90%
DURABILITY	92%
PLAYABILITY	85%
OVERALL	90%

"ENEMY SHIPS AT 240 DEGREES, Sir, range – 10,000 feet!" It's 1944, the war in the Pacific is at its height and it's your first time out as a US Navy submarine commander. It could also be your last. On a routine patrol you've come across a Japanese Carrier Group. They haven't spotted you, but if they do you're in trouble: they've got a lot more firepower than you and they're faster.

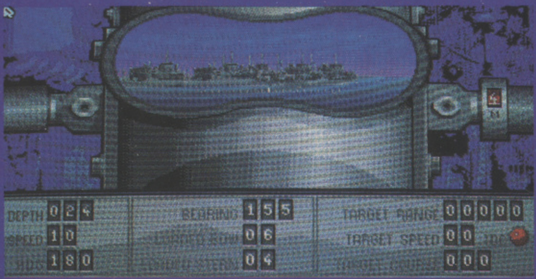
What do you do? Do you attempt to pick off one or two ships and then make an escape? Do you make a brave stand against the whole group? Or do you dive to escape sonar and radar detection and slip silently away? Those are exactly the sort of decisions you will have to make continually in *Silent Service II*, the sequel to the classic submarine sim. *Silent Service* wasn't short of atmosphere, but its younger brother makes use of the Amiga's advanced features to enhance this even further.

Silent Service II doesn't emulate the all-singing all-dancing modern submarines seen in films such as *The Hunt For Red October*, but the less-sophisticated submarines that helped America to win the war in the Pacific in World War II. These are boats with a test depth of no more than 400 feet and a maximum speed of 20 knots. Furthermore World War II submarine commanders were forced to work with primitive analogue targetting computers and frequently faulty torpedoes.

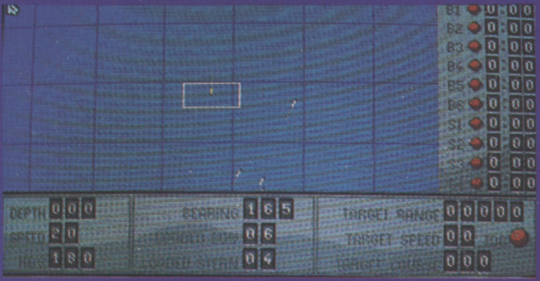
Unlike MicroProse's aircraft simulations, where the main requirement is careful planning backed up by lightning reactions, commanding a submarine calls for even more meticulous planning, continual strategic decisions, and a lot of patience. If you get caught by a Japanese ASW (Anti-Submarine Warfare) ships you may have to stay submerged for some time during which you dare not proceed at more than a crawl for fear of triggering a potentially fatal depth charge attack.

Silent Service II offers a wide range of playing options ranging from a series of single battles, based on historical encounters, through to a complete war career. Additionally, there are four levels ranging from Introductory, where the enemy is stupid and you get a ridiculously high percentage of hits, through to Ultimate, in which you've scarcely left port before your dogged by ASW ships.

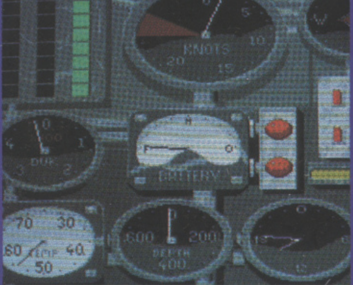
As well as adjusting the difficulty level, you're also free to choose between historical or flawless torpedoes. Go for the accurate option and you'll find many of your shots prematurely exploding or failing to go off at all, which can be frustrating if the target escapes as a result.



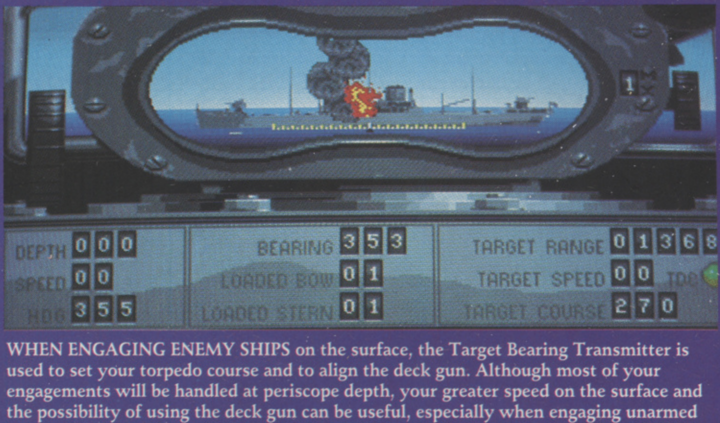
USING THE PERISCOPE is the easiest method of identifying and targetting enemy ships. Your submarine carries a built-in analogue targetting computer which automatically calculates the correct heading for your torpedoes, all you have to do is make adjustments for the target turning.



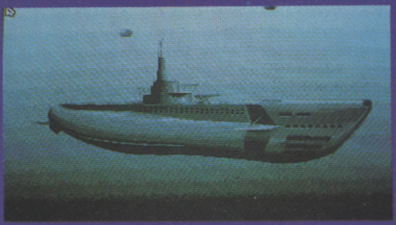
MUCH OF *SILENT SERVICE II* is played on the strategic chart. This shows the position of your submarine and the position of all known vessels. The colour indicates whether the contact is visual, radar or sonar, and the wake indicates speed and heading. The torpedo indicators and those below the chart can be switched off to provide a wider viewpoint. Additionally you can zoom in to see the action in detail.



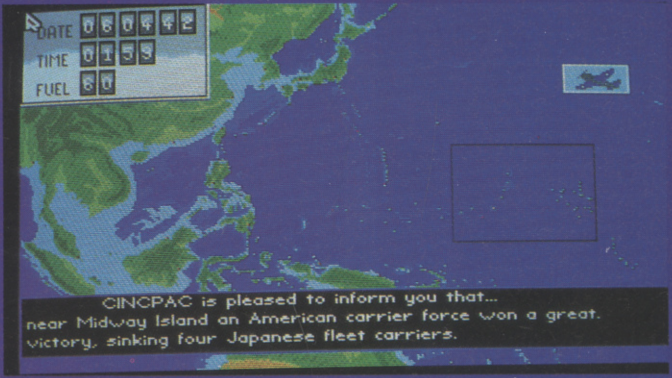
THE GAUGES PROVIDE essential information like Depth Under Keel (how much water there is between you and the ocean bottom) and how much charge remains on the batteries, so it's essential to make regular checks – even in combat!



WHEN ENGAGING ENEMY SHIPS on the surface, the Target Bearing Transmitter is used to set your torpedo course and to align the deck gun. Although most of your engagements will be handled at periscope depth, your greater speed on the surface and the possibility of using the deck gun can be useful, especially when engaging unarmed or poorly-armed Merchantmen.



IF YOU GET CAUGHT in a depth charge attack, hit by shells, or collide with another vessel or the ocean bed you'll suffer damage, as indicated by the damage screen. As well as the overall percentage damage, individual faults are indicated.



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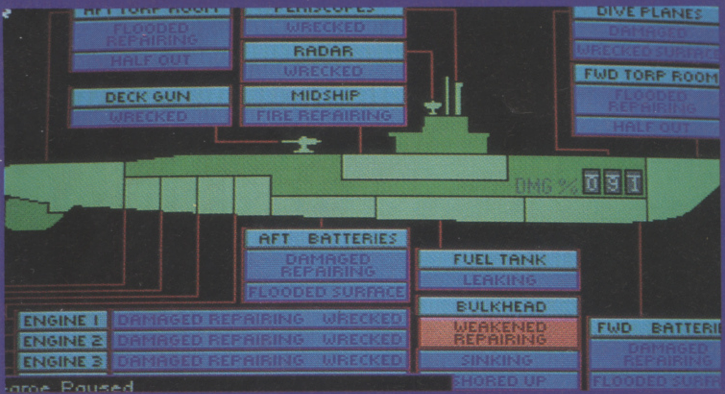
CINCPAC is pleased to inform you that...
near Midway Island an American carrier force won a great.
victory, sinking four Japanese fleet carriers.

IF YOU PLAY A SINGLE PATROL or war career you initially guide your submarine using the cursor keys over the chart of the Pacific. Once you encounter (and decide to engage) enemy shipping you switch to the standard close view chart. While you're playing, the war unfolds exactly as it did between 1941 and 1945 – you're given regular war updates to inform you of the latest events.



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ENGINE 2 DAMAGED REPAIRING WRECKED
ENGINE 3 DAMAGED REPAIRING WRECKED
FWD BATTERI
DAMAGED REPAIRING
FLOODED SURF

AS WELL AS THE ATTRACTIVE and realistic views through the periscope and bridge TBT, there are optional animations for sequences like the firing of torpedoes and depth charge attacks, but, while these are attractive to begin with, they soon become repetitive. There are also occasional static screens like this one when you enter port.

EXCEL YOURSELF DURING A WAR PATROL and you get one of these shiny things for valor (whatever that is... oh, valour!). If you're really very good then there are even bigger and shinier things to be had – makes life worth living doesn't it?

A HISTORY OF SUBS

- 287-212 BC Greek mathematician Archimedes discovers the principle that states the force suspending a body partially or totally in water is equal to the weight of the fluid displaced. Archimedes Principle is essential to submarine technology.
- 1620 Cornelius Drebbel creates first submersible vessel: a wooden frame covered with greased leather.
- 1776 David Bushnell invents Turtle, the first submarine used in warfare. A one-man vessel, driven by hand-powered screws.
- 1861-1865 Confederate forces produced several submarines for use in the American Civil War.
- 1880 Reverend G.W.Garrett builds the first steam powered submarine.
- 1890 John P. Holland and Simon Lake simultaneously invent the forerunner of the modern submarine driven by petrol engines on the surface and electric motors when submerged, and armed with deck guns and torpedoes.
- 1914-1918 German U-Boats prove effective as military vessels.
- 1939-1945 Submarines again prove to be deadly weapons against shipping, particularly in the naval war in the Pacific between Japan and America.
- 1955 The USS Nautilus, the world's first nuclear powered sub is launched.
- 1958 Nautilus becomes the first vessel to voyage under the polar ice cap.
- 1960-Present Day Submarine technology advances quickly, giving rise to specialised salvage, rescue, and exploration submersibles, and more advanced military submarines carrying Polaris, Poseidon and ultimately Trident nuclear ballistic missiles.

THE WORD

LIKE MOST PROLIFIC PUBLISHERS MicroProse has released some dud software in its time, but it really can't be faulted on the quality of its simulations – and this is one of the best yet. If you are prepared to take some time with this game, I guarantee you'll be hooked within the first few hours of play. The presentation of the product throughout is superb, with highly realistic views through the periscope and from the bridge and atmospheric sound effects. The superb soundtrack even makes up for the tedious loading time. The documentation is up to the usual excellent MicroProse standard and includes two detailed tutorial sections, backed up by a simple tutorial game on the disk. This should be enough to acquaint even the slowest players sufficiently well with the controls to undertake a real mission. Parts of the submarine's controls can be operated with the joystick or mouse, but I suspect that most players will prefer to stick to the keyboard, which is by far the easiest way of controlling the game. The variety of difficulty settings, the choice of historical or flawless torpedoes, and the ability to play short games or a whole campaign mean that *Silent Service II* caters effectively for a wide range of players, and will prevent the game's appeal from palling to quickly. If you get too good you can always try to play again with an old 'S class' submarine, which should be enough to challenge anybody. If you have some patience and enjoy in-depth games then try this: you'll be hard-pressed to find an experience as long-lasting and engrossing as this one.

You won't get nearer to the real experience on an Amiga.

Laurence Scotford

DIVISION ONE 91

"Hugely enjoyable but dangerously addictive"
D. Trevor Harley, psychologist

THE GAME. At last, a game that takes the world of soccer seriously. You take over a struggling side in the English 1st Division and set about building a squad to win the 1st Division title. Success in domestic competitions (League, FA and League cups) will lead to the 3 European competitions. Maybe a double, maybe a treble.

SQUADS/TRANSFER MARKET. There are 3 squads, 1st Team, Reserve Team and Youth Team. 45 players in all. You control the 1st squad, and the movement of players between them. You also decide the transfer options (the board handle finance). The transfer market and youth policy will determine your future teams and playing style.

TRAINING. You have a weekly training schedule for the squad as a whole and for individual players. You will need to set your schedule to develop those skills that will support your team style. Young players in particular can have their skills enhanced.

THE MATCH. Usually sacrificed in a management game. The match serves 3 purposes. First, it is the measure of your team, and therefore your performance. Secondly it is the only reliable source of information about your players. Thirdly, it allows you to make in-match tactical adjustments demanded by the state of the game. Our unique 4 minute match simulation gives you all this.

WHAT IS DIFFERENT ABOUT THIS GAME?

Division One 92 is a genuine soccer management simulation. No mental arithmetic, no "skill levels". It's all about *your* judgement of skills, and your understanding of what blend will produce a side to beat the very best in the country and in Europe. Our Division One 85 was used by two league clubs in their youth training scheme. **THIS *REALLY* IS A GENUINE MANAGEMENT SIMULATION!!**

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A & B Computing

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THE MATCH. The match is a game in itself taking about 40 minutes to complete. With 26 offensive plays and 21 defensive plays, there is ample scope to match your game-plan to the skills of your squad, and exploit the weaknesses of the opposition. It's here where the strengths and weaknesses of your players are highlighted.

TRAINING CAMP. An opportunity to assess your players before they take the field. The appropriate coach will give you his view of the current form of any of the players and how they are performing in training. A 40 yard timed run will reveal their sharpness. Wide receivers, running backs, linebackers, cornerbacks and safeties need to shine here.

COLLEGE DRAFT. During the 16 match season, plus whatever playoff matches you achieve, you will find yourself praying for a second classy running back or wide receiver, or need to beef up your offensive line (too many sacks). The college draft should be used to find those stars of the future and make sure they're playing for you.

STATISTICS. The statistics centre will encapsulate your team's and your players' season. Total yards, rushing yards, passing yards, kick-off returns, punt returns (and averages for all these), interceptions, sacks... all these are kept for each match, the whole season, for the team and for each player. American Football is a game of stats and we retain that.

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Laurence Scotford swaps his pushbike for a Lotus Elan and once again takes to the open road to test-drive Magnetic Field's sequel to its classic racing game.

LOTUS TURBO CHALLENGE

LOTUS TURBO CHALLENGE 2
Gremlin

PRICE
£25.99

OUT
OCTOBER

GRAPHICS
89%

SOUND
85%

DURABILITY
87%

PLAYABILITY
91%

OVERALL
91%

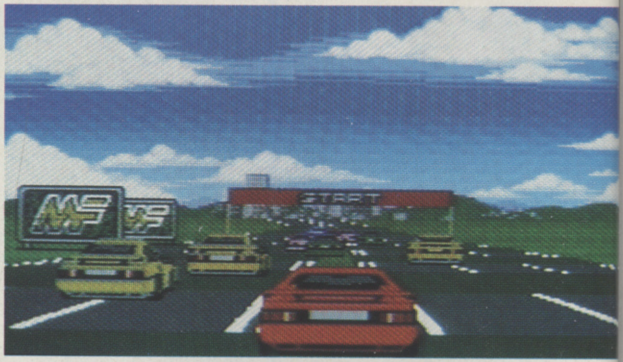
NO COMMERCIALLY-MINDED software publisher could resist the opportunity to produce a sequel to its most popular game, so it comes as no surprise to see Gremlin continuing to exploit its Lotus licence after the success of *Lotus Esprit Turbo Challenge*.

But this is no run of the mill sequel. Something you certainly don't get in *Lotus Turbo Challenge 2* is a half-hearted rehash of the original with different course layouts and maybe some souped-up graphics. What we have here is a completely new approach to the licence, which borrows from its older brother little more than its playability.

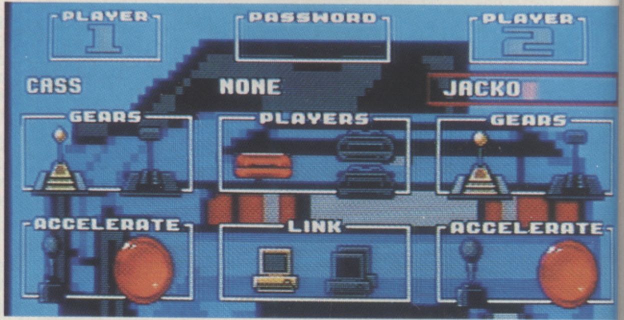
If you are wondering why 'Esprit' has been dropped from the title of this sequel then rest assured that it is not because the Esprit does not feature in the game, but because it has now been joined by the Elan. You can choose which car you prefer to drive for each section of the game.

Unlike the original, in which you did a single circuit and had to finish in the top 10 places to qualify for the next round, Lotus 2 puts you on the open road which is divided up into a number of stages in the tradition of *OutRun*. To continue playing you simply have to reach the next checkpoint before your time runs out. This can often result in some 'skin of your teeth' finishes in which your time runs out just before the checkpoint and your car just about manages to coast over. Which only adds to the tension and excitement of the race.

Also dropped are the pit-stops, but this is more than made up for by the ability to drive in varying conditions from night driving to fog, and even electrical storms. Interest is added by the full-screen view for single player races, the ability to link machines together, and one to four player options.

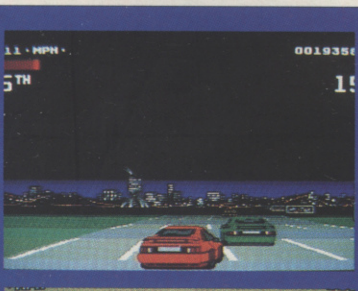


THE BIGGEST DIFFERENCE between Lotus 1 and 2 is the full-screen view for single player games. It's far more comfortable to look at and a hell of a lot more attractive than half a screen of action above a static picture.

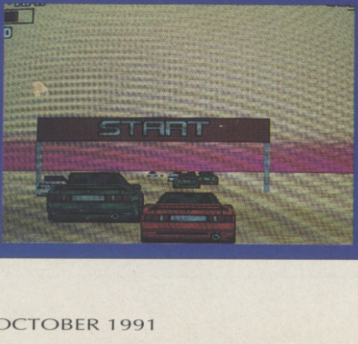


THERE ARE A WEALTH OF OPTIONS for getting Lotus 2 to play exactly as you want it to. Once again you can select either manual or automatic transmission, while the joystick or the fire button can be used to accelerate and change gear. The Link option allows two or three machines to be daisy-chained, for two-, three- or four-player games.

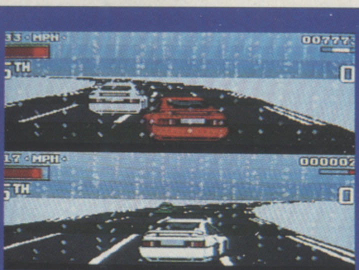
There are eight different driving scenarios included in Lotus 2, ranging from the relatively simple Forest level to the extremely hazardous Fog. Here are five of the best:



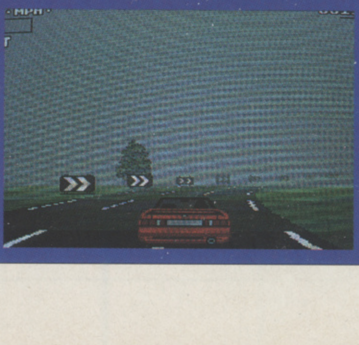
THE NIGHT is similar to the City section, but with reduced visibility. If you're desperate to overtake you can cross the central reservation, but you run the risk of a nasty (and time wasting) collision.



THE DESERT looks hazard-free at first sight, but the road is unmarked and it's all too easy to slide off into the sand and lose traction – disastrous if you've only got 30 seconds on the clock.



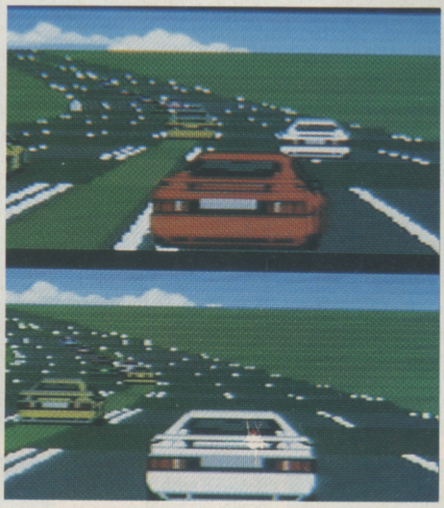
THE SNOW is a driver's nightmare. Not only is the road surface slippery, but the falling snow obscures your vision. This is one section where even the most lunatic drivers should take it easy.

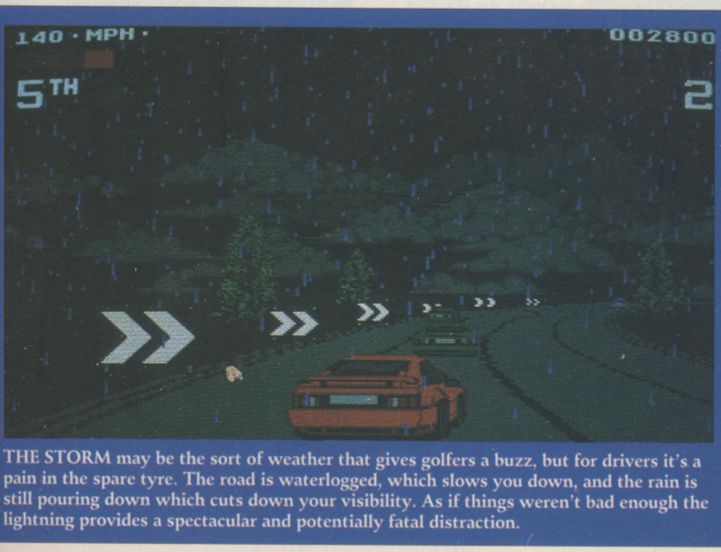


THE FOG is one of the game's most treacherous stages. Unfortunately you have no option but to maintain the speed and hope for the best.

THE TWO-PLAYER GAME will be familiar to owners of the first Lotus game. Unlike the previous game, one player getting past a checkpoint does not always guarantee that the other player will get through.

2





THE STORM may be the sort of weather that gives golfers a buzz, but for drivers it's a pain in the spare tyre. The road is waterlogged, which slows you down, and the rain is still pouring down which cuts down your visibility. As if things weren't bad enough the lightning provides a spectacular and potentially fatal distraction.

THE WORD

I MUST SAY, it really is satisfying to play a sequel that has had some thought and effort put into it rather than yet another 'rip-u-off extra levels disk at full price'. Because *Lotus Turbo Challenge 2* retains all the playability of the first game, fans of that one are definitely going to like this. The addition of a variety of driving conditions prevents that feeling of 'deja vu' that seems to prevail in so many sequels, as does the provision of a full screen view for single-player games. The courses are more interesting too, with a greater variety of hazards to avoid. One of the most impressive aspects of both the Lotus games is the speed and smoothness of the screen updates. There are plenty of 3D driving games in which everything moves at a crawl (the conversions of *OutRun* being a good example), but Lotus 2 actually manages to give the impression of real speed. The atmosphere is further enhanced by some extremely realistic sampled effects. This is easily the best 3D road driving game on the market and highly recommended whether you're a Lotus fan or not.

A must-buy for all road-racing fans

Laurence Scotford

Time waits for no man, except with a time machine. Electronic Arts invite you to a battle where every second counts.

ZONE WARRIOR
Ekectronic Arts

PRICE
£25.99

OUT
NOW

GRAPHICS
79%

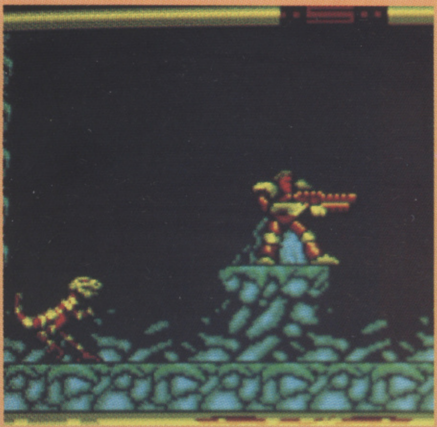
SOUND
93%

DURABILITY
91%

PLAYABILITY
93%

OVERALL
92%

ZONE

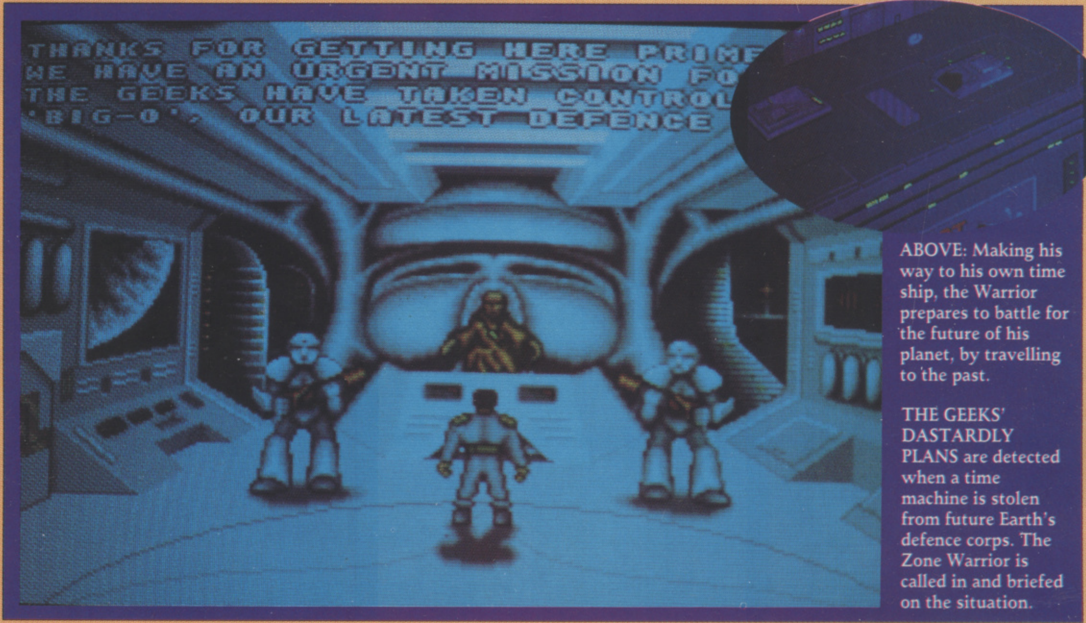


HERE WE SEE THE ZONE WARRIOR doing what he does best, killing Geeks. They're tricky little devils as they adapt to their surroundings with remarkable ease. For example, in the prehistoric era they become cavemen and lizards, in Egypt the become pharaohs.

TIME-TRAVEL IS TRICKY AT THE BEST OF TIMES. But when aliens from the future are invading the past, it's time for a soldier of tomorrow to journey to yesterday… to stop them today (follow that!).

A horde of aliens, known only to us as Geeks, have put the safety of the Earth in jeopardy. Having stolen a time machine from an Earth space station, they plan to travel back to important moments in history and change the course of the future. The simple act of preventing the wheel from being invented could disrupt every major technological invention.

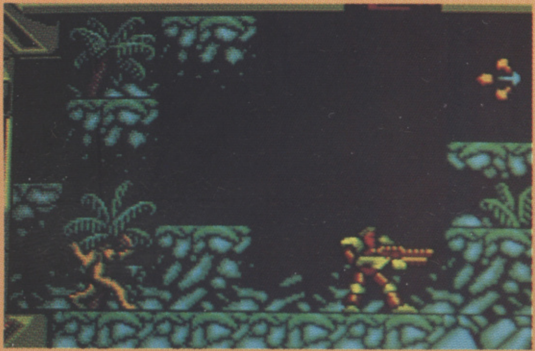
Only one hope remains, to send a soldier back in time to stop them in their tracks. That soldier is you, the Zone Warrior. Next stop the stone age...



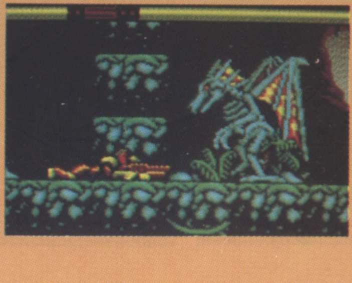
THANKS FOR GETTING HERE PRIME
WE HAVE AN URGENT MISSION FO
THE GEEKS HAVE TAKEN CONTROL
'BIG-O', OUR LATEST DEFENCE

ABOVE: Making his way to his own time ship, the Warrior prepares to battle for the future of his planet, by travelling to the past.

THE GEEKS' DASTARDLY PLANS are detected when a time machine is stolen from future Earth's defence corps. The Zone Warrior is called in and briefed on the situation.



ALTHOUGH HE STARTS with a measly one-shot weapon, the Warrior can soon update to three-way and five-way shots by finding the relevant power-ups. Other bonuses come in the form of health boosts and speed-ups.

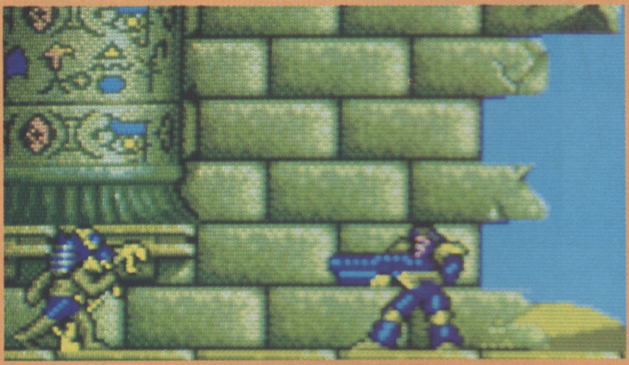


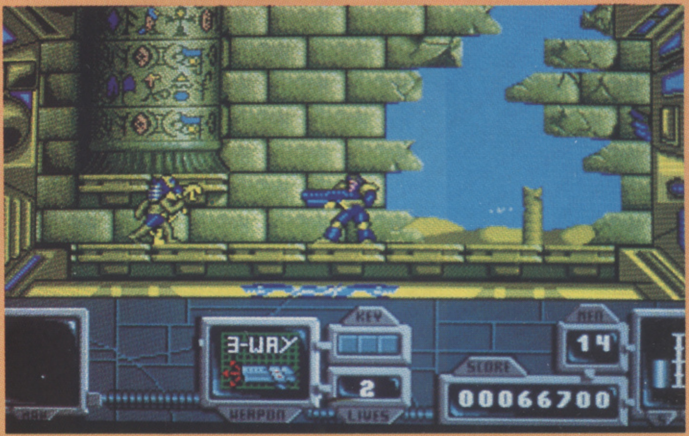
THE GEEK FORCES are led by a supreme commander. After freeing all the prisoners, the Warrior's final task before leaving is to seek and destroy him.

.....GEEK INTRU ION

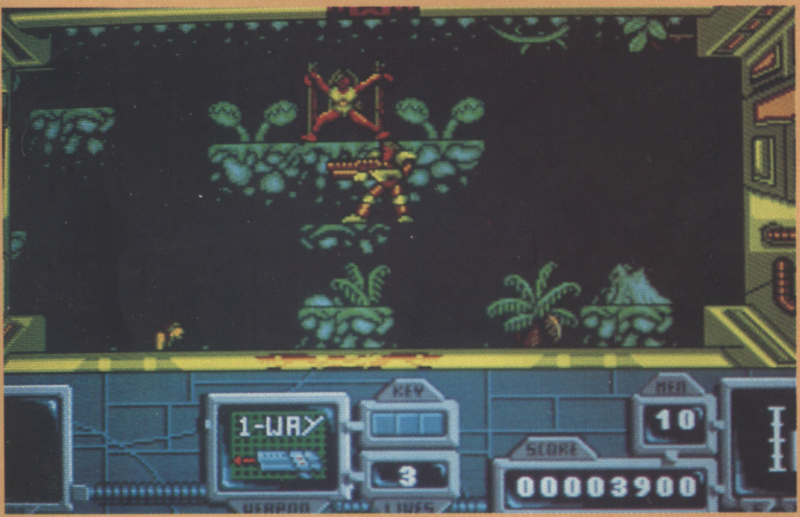
THE WARRIOR STARTS his mission like all good soldiers, in the briefing room. The missions are all generally the same, rescue the hostages, free the main guy and kill the Geek commander. The only things that are different are the time zones.

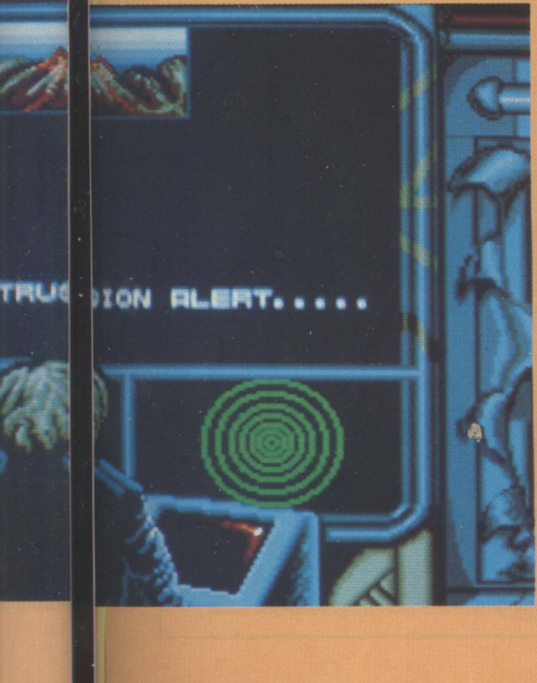
WARRIOR



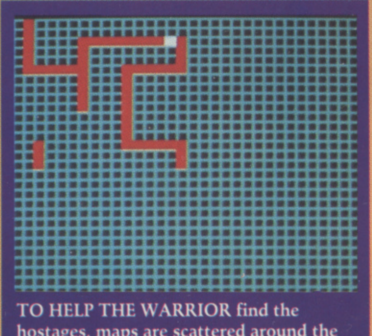


APART FROM THE PREHISTORIC ERA, the Warrior has to travel to ancient Egypt, mediæval England, Japan and into the future. Note how his dress sense changes to suit the time period.





ONE OF THE WARRIOR'S main tasks is to free the Geeks' prisoners. Important people from each time period have been taken hostage in order to prevent Earth from making crucial technological inventions, such as the wheel.



TO HELP THE WARRIOR find the hostages, maps are scattered around the landscape, each showing a section of the whole level. Hostages, keys and security doors (which lead to an armoury, the main hostage and the commander) are all shown.

THE WORD

WHAT'S THAT OLD SAYING? Never judge a book by its cover. *Zone Warrior* may look awful, but sit down and play it for a few minutes and you'll soon realise exactly how brilliant a game this is. At first, there doesn't appear to be too much to it, just run around, shoot a few bad guys and find the hostages. But if you take a moment to flick through the manual you discover there's more to it than meets the eye. Essentially your initial impressions are right, it is just a basic running around, shooting things affair, but the simple additions of the compass directions and the map has turned it into something with a bit more class. Sure, it has its problems, not least of which is in the graphic department. Sprites occasionally get caught in the backdrops and when you shoot away a hedge it leaves behind a solid black square, but aren't all the really excellent games flawed in some way? When you get down to brass tacks, Zone Warrior is a healthy mix of extremely playable action and just the right amount of thought. Oh – and the music is incredible!

Looks terrible, sounds brilliant, plays magnificently

Paul Presley

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Rugby may be a game played by men with funny-shaped balls, but it's also shaping up to be the 'next big thing' for the end of 1991. Audiogenic is in first with its interpretation of the sport of gentlemen.

WORLD CLASS RUGBY

WHEN WILLIAM WEBB ELLIS first picked up the ball and ran with it during a game of football at the famous Rugby public school in 1823, he couldn't have known that he had just invented a sport which would still be going strong more than 150 years later

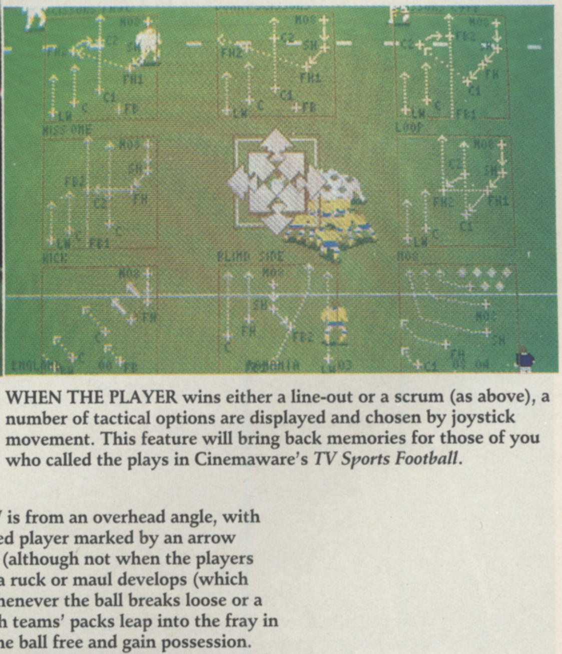
The international Rugby Union was constituted in 1871 and hosted its first international championship in 1884 (a competition which has now developed into the annual five-nations championship between England, Scotland, Wales, Ireland and France). Since then a parallel sport has grown popular in northern England (Rugby League), but it's the international sport of Rugby Union which Audiogenic is concerned with in this simulation.

An unsurprising situation really, as the World Cup is just around the corner and the sport is no doubt going to grow massively in popularity over the coming months.

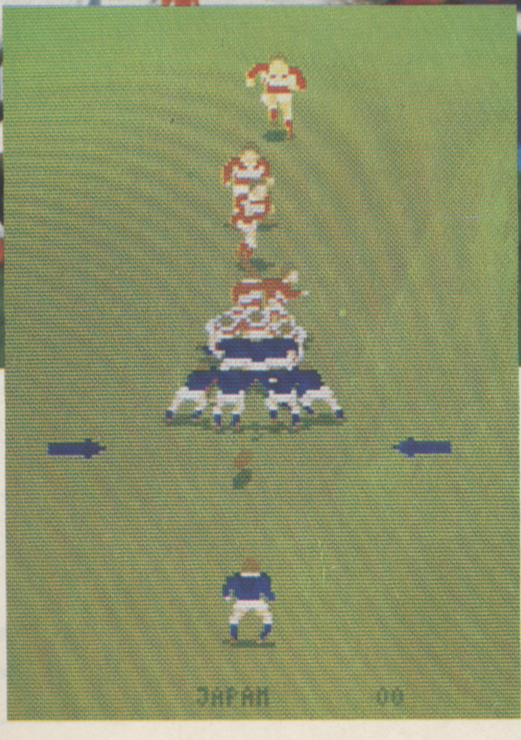
The game itself is a simple affair, where a 15-man team attempts to carry an oval ball over the opposition's end line. The only trouble is that there are 15 equally well-built characters on the other team only too willing to prevent just that from happening. And although there is a very stringent rule book governing both how to get the ball over the line and how to stop it, this is certainly not a sport for the faint hearted.

Maybe it's a good thing that you can now do it all with a joystick.

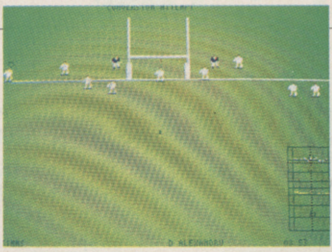
WORLD CLASS RUGBY
Audiogenic
PRICE
£25.99
OUT
OCTOBER
GRAPHICS
82%
SOUND
84%
DURABILITY
89%
PLAYABILITY
87%
OVERALL
87%



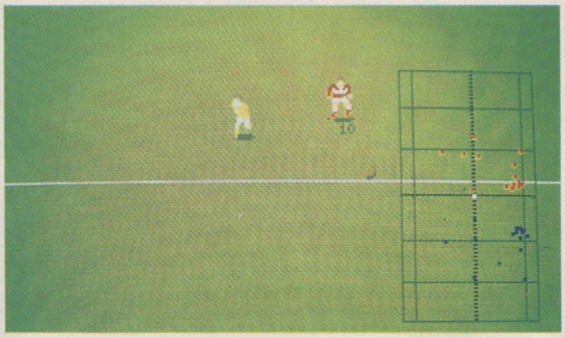
WHEN THE PLAYER wins either a line-out or a scrum (as above), a number of tactical options are displayed and chosen by joystick movement. This feature will bring back memories for those of you who called the plays in Cinemaware's *TV Sports Football*.



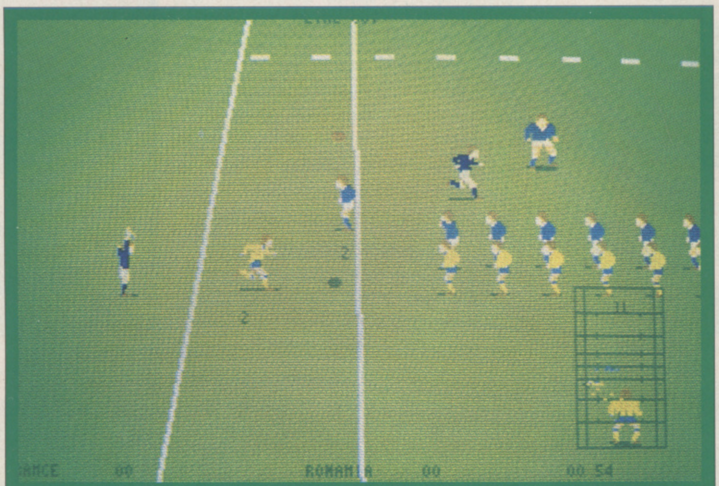
THE DEFAULT VIEW is from an overhead angle, with the currently controlled player marked by an arrow cursor above his head (although not when the players get this close). When a ruck or maul develops (which happens just about whenever the ball breaks loose or a player is tackled), both teams' packs leap into the fray in an attempt to wrest the ball free and gain possession. This is done by waggling your joystick like mad until the two arrows change to your team's colour and the ball is thrown out to your scrum half.



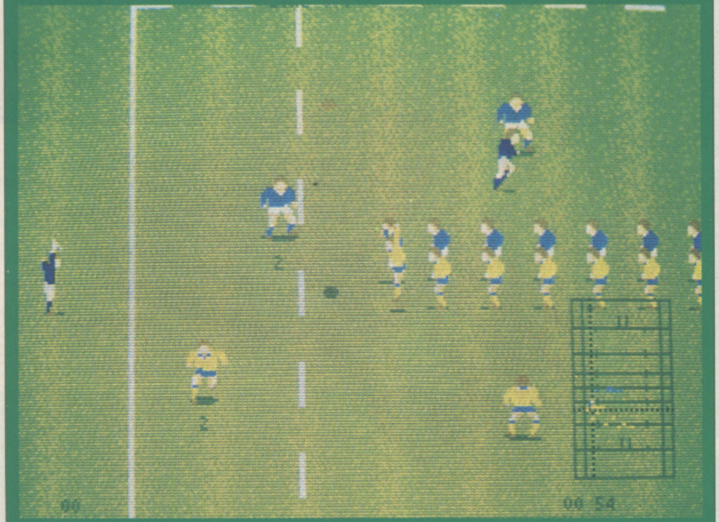
RUMANIA CONVERTS a try! All types of kick are catered for, be they penalties, conversions, 'drop goals' or during play – where holding down the fire button results in a good old-fashioned 'up and under'.



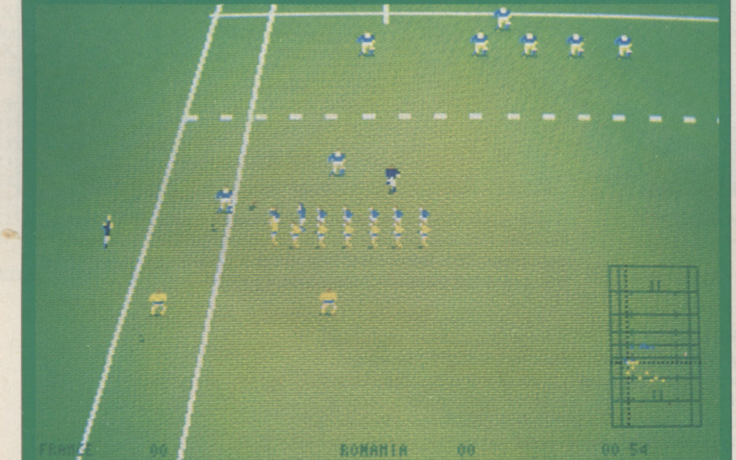
THE SCANNER IS ADJUSTABLE in both size and position, to suit every player's taste (wonder where that idea came from?).



WHATEVER YOUR VIEW is on the sport, *World Class Rugby* will allow you to change it, from the standard three-dimensional…



…**TO TWO-DIMENSIONAL** (note the angle of the sidelines)…



…**TO A DISTANT** 'blimp mode', which allows the curious to see four times more of the pitch than the standard view (in either two or three dimensions). This series of shots is also a good illustration of the line-out.

THE WORD

IT'S DIFFICULT TO TELL whether rugby is actually a very complex sport played by master tacticians, or an unruly free-for-all with unsophisticated louts using a ball and pitch as an excuse to work out their aggression. Bearing that in mind, it's also hard to tell whether bringing the sport to computer was a real nightmare or a piece of cake. Whatever the truth, Audiogenic has made it look simple. Although there are a number of elements 'borrowed' from previous sports games (*Kick Off*'s scanner and the *TV Sports Football* options display to name but two), these have been incorporated seamlessly into the flow and, after all, are only here because they were good ideas in the first place. The control method is completely instinctive – push forward to kick the ball, sideways or back to pass it – and the action is non-stop. Which brings us neatly to the one and only problem – the joystick waggling. Rucks and mauls are an integral part of the game of rugby and so, quite rightly, they play a very important part here. The only trouble with that is, if the ball gets bogged down in the middle of the park, you can go from one bout of waggling to the next and the next without having a chance to pause for rest, which gives the computer player an annoying advantage. But that's about the only problem, otherwise *World Class Rugby* is without doubt the definitive rugby game. A must for devotees of the sport and well recommended to the rest of you into the bargain.

A winner, without having to 'try' too hard

Ciarán Brennan

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GRAPHICS
81%

SOUND
74%

DURABILITY
86%

PLAYABILITY
81%

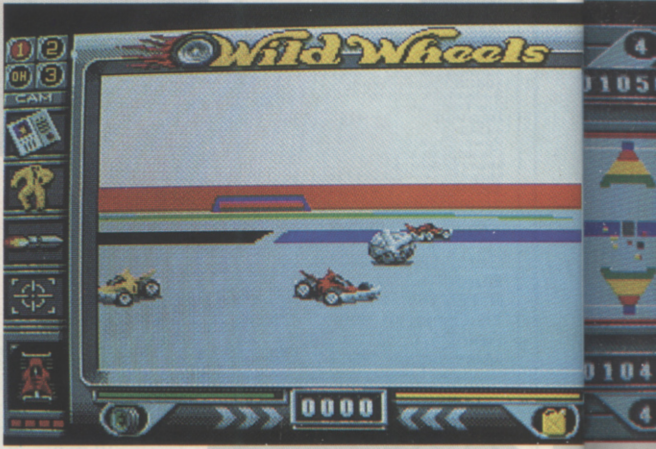
OVERALL
84%

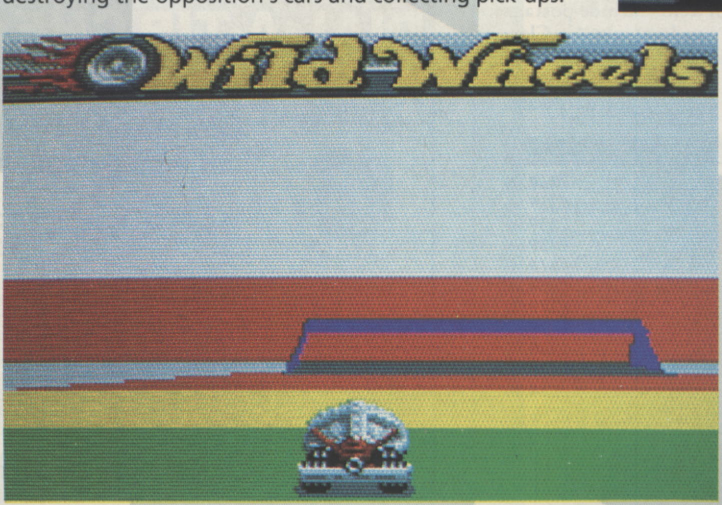
THE ONE'S FIRST CONTACT with Red Rat software came way back in the early days, when Mandarin Software released the superb *Lombard RAC Rally*, conceived and programmed by the team (and only re-released on budget last month).

However, the only game that we've seen since then was the technically accomplished *International Soccer Challenge* (published by MicroProse), which looked great, but sadly lacked in gameplay.

Now, however, the boys are back, combining the themes of their two first games into one neat package – anyone fancy a spot of footie played with radio-controlled cars?

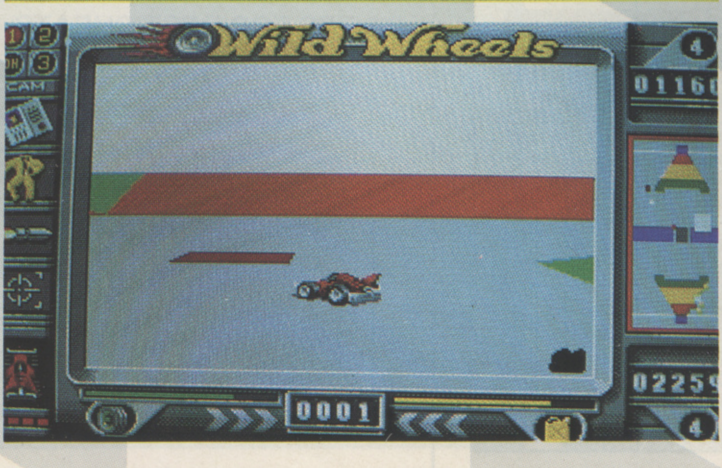
The basic principle here is to score more points than the opposing player. Sounds simple enough? Well, it is and is isn't. You don't only score goals by putting the ball into the other team's goal, you also receive rewards for destroying the opposition's cars and collecting pick-ups.



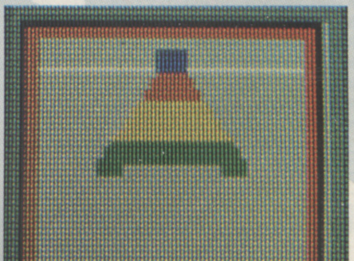


DIFFERENT POINTS are awarded depending on how close you are to the goal when you let the ball fly. Don't get too close though – actually entering the goal area is fatal!

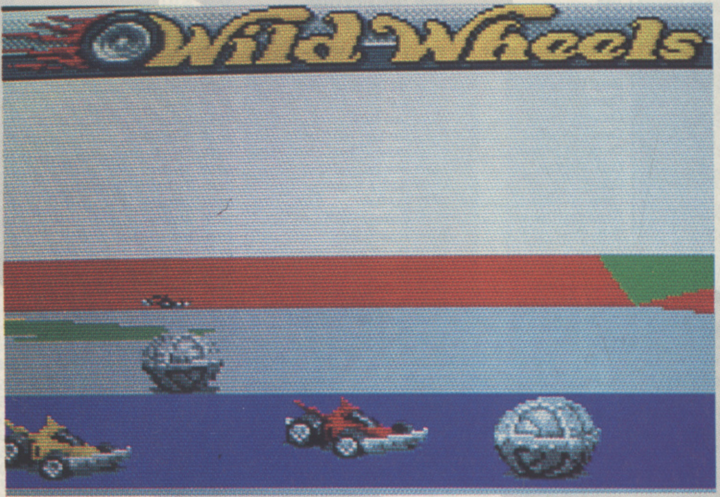
THE ACTION STARTS when a steel ball is shot in a random direction from a hole in the centre of the play area. From here until the final hooter is sounded, it's up to you to chase after it and attempt to get it into your opponent's goal by pushing it with the customised 'cow-catcher' built into the front of your vehicle.



BONUS TILES APPEAR on the arena's floor – *Speedball*-style. The specific nature of each pick-up is flashed on screen on its appearance. The actual use of these varies wildly, with a long list including vehicle add-ons, extra points, tiles to slow the opposition's cars down, tiles to speed your own cars up and so on.

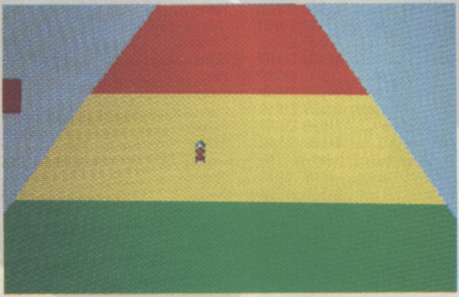


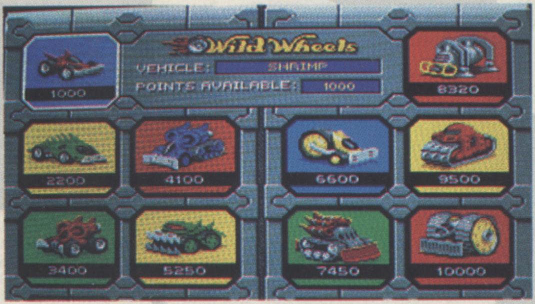
STAY AHEAD OF THE GAME and keep up with what's happening all around you by careful use of the miniature scanner situated to the left of the main screen.



AS IF GUIDING ONE BALL around wasn't hard enough – the multi-ball feature splits it into four, with each ball equally valid until the time limit runs out.

SOME PLAYERS MAY FIND 2D mode a little easier to follow, although swapping the fetching three-dimensional graphics for small oblong blocks does wipe out some of the atmosphere. The advantage of using this view is that you can see more of the pitch (especially what's going on behind you), but careful use of the scanner in 3D mode does this job just as well.





VEHICLE: SHRIMP
POINTS AVAILABLE: 1000

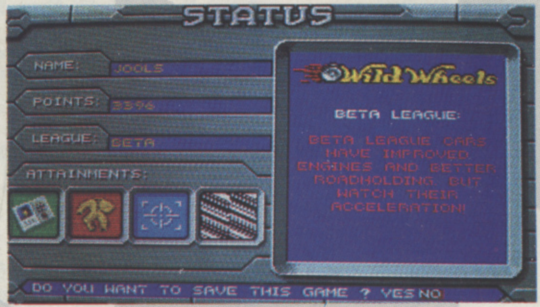
WHAT DO POINTS MAKE? That's right... better cars! While you have to begin your first game with the basic Shrimp vehicle, gather enough points and you can swap it for more advanced vehicles with better acceleration and tougher armour.

THE TADPOLE costs 2,200 points. It's pretty fast as it goes, but loses out in the armour department (and is also prone to stalling).

THE CHEWEY costs 5,250 points and is a 'snappy' little goer which causes terror everywhere. Also requires a full licence.

COSTING 3,400 POINTS, the Lynx 'A' Type is designed for speed and scoring goals. Powered by a GE J79 Jet Engine with 5mm Chobham Armour, this one requires the driver to possess a full licence.

TOTALLY FIRE RESISTANT, the Hot-Rod costs 6,600 points. It also comes with extra life insurance.



NAME: JOOLS
POINTS: 3396
LEAGUE: BETA
ATTAINMENTS:

BETA LEAGUE:
BETA LEAGUE CARS HAVE IMPROVED ENGINES AND BETTER ROADHOLDING BUT WATCH THEIR ACCELERATION!

DO YOU WANT TO SAVE THIS GAME ? YES NO

THE STATUS SCREEN appears after each game to keep you up to date with your current state of affairs; how many points you've scored, what peripherals you've picked up and your current vehicle.

THE WORD

Fast and furious 'footballing' frolics

FIRST IMPRESSIONS are very dangerous things. This is especially true here, for although *Wild Wheels* is quite tricky to get to grips with at first, it really has a good deal to offer if the player is willing to spend a little time working out just what exactly is happening in what initially seems like a confused scramble. Hang in there and you'll be rewarded with a fast, frustrating, finicky and, above all, funny game which combines a lot of action with a little bit of thinking – nice mixture. The arena is a little bare, but the cars are gorgeous and there's a real feeling generated that you're playing inside a solid environment. The sound effects aren't exactly ground-breaking, but they do perform the important task of letting the player know what's going on around him (one sound means that opposition has scored, while another means that there's a pick-up available and so on). The game itself is supposedly a a team affair, but the rest of your vehicles are so stupid that you'd almost be better off playing on your own (the amount of times that you have the ball and are heading for goal, only to be knocked out of play by one of your own players is just a tad frustrating). The ability to pass the ball from car to car would have been fun, as would driving up the sloped walls (a la *Buggy Boy*) and even a two-player option (which is only available via null modem for some reason) – but why harp on about what's missing when what's here is so much fun? Wild Wheels isn't going to keep anyone glued to the screen for hours on end, but it is going to bring them back again and again for short blasts. Which is more than can be said for a lot of games these days.

Brian Nesbitt

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HAVING SERVED HIS TIME and made it to the top as a professional wrestler, the mighty Haggar decided to find himself a quieter career.

Now, while most people would have chosen to work in the local Supermarket (or to get a job as a game reviewer on *The One*), Haggar instead decided to run for Mayor!

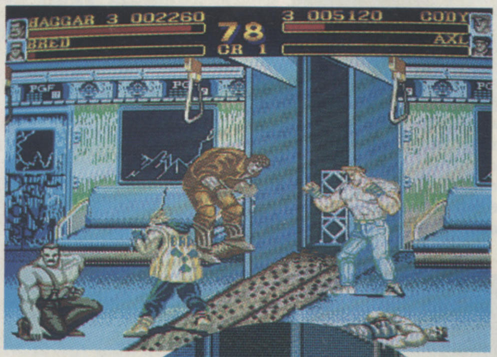
What's probably more surprising is that he actually got the job.

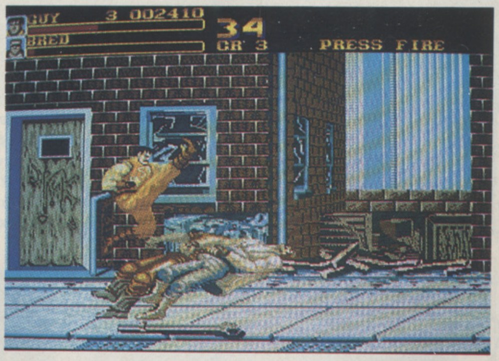
It seems as though he's made a few enemies in his new post though – not least of which are the Mad Gear Gang who have just kidnapped Jessica, his sweet cherub-like daughter.

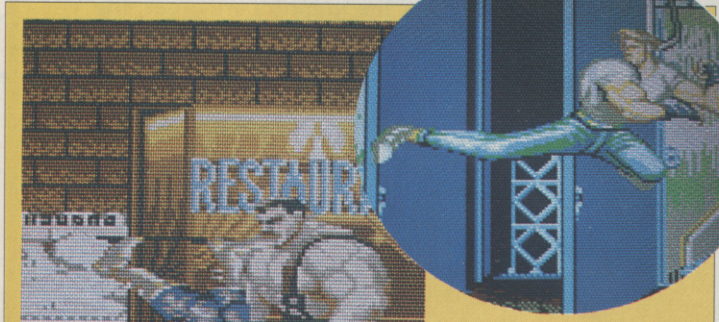
Haggar cannot and will not tolerate criminal actions – especially when they're committed on his own family, so he decides that the only course open to him is to go out and rescue her…

This is no easy task though, even for an ex-wrestler who's built like an ox, so Haggar calls upon his old buddies Cody and Guy to help out. Now the threesome are ready to go – and all that's left is for you to decide which one to be and hit those streets.

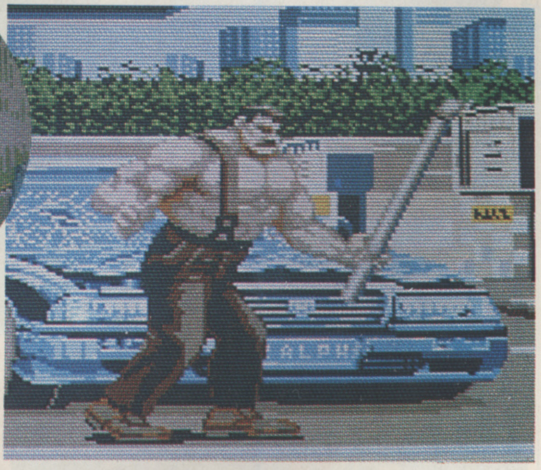
THE SLUMS ARE FULL of evil hoodlums, hiding in doorways just waiting for their chance to put you in a world of pain. You're not unprepared though, because the tremendous trio are armed up to the teeth – mostly with their arms and their teeth! So that you can keep up with how much damage you're causing to each other, there's an energy bar prominent at the top of the screen – allow this to run out and you've wasted another of your precious credits.





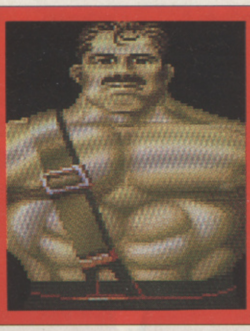


EACH PLAYER HAS his own 'special move'. Haggar is armed with a handy Pile Drive and a Back Drop, both of which are activated by pulling down on the joystick and pressing fire (the Pile Drive comes into action when the opponent is in very close range). Cody and Guy are armed with the same 'special move' - the mega-destructive Circling Flying Kick.

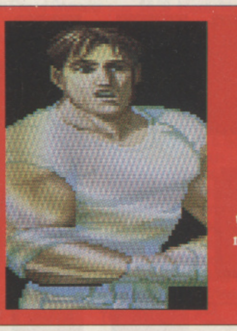


IF YOU FIND KICKING and punching your victims to death a bit tiresome, you can always pick up some steel piping or a knife and use that to break the monotony (and, of course, a few skulls). These weapons are concealed in the barrels and are revealed by – would you believe? – more brute force. Watch out when you're using a knife though – the bad guys can use them too.

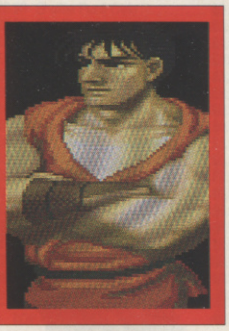
HAGGAR IS THE BIGGEST of them all, weighing in at 297lbs and reaching up to a massive 6.64ft. As you already know, he's an ex-wrestler and his specialities are the 'back drop' and the 'pile drive', but he can also bring flying kicks and traditional punching into play.

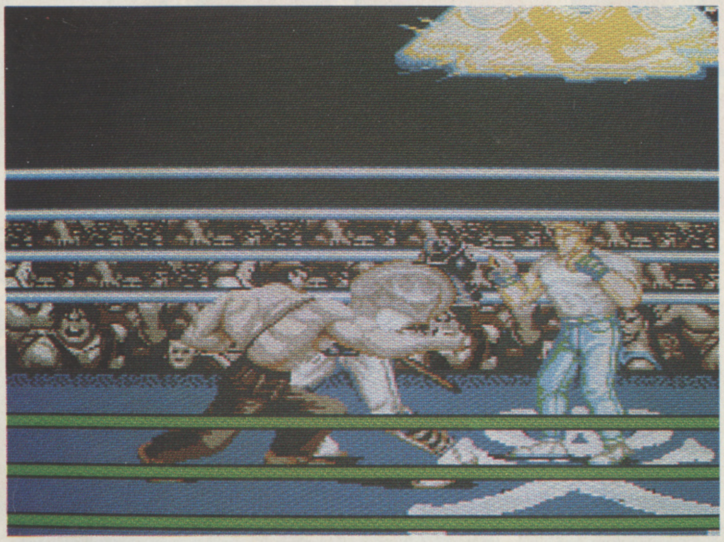


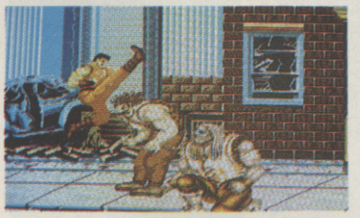
CODY IS THE GROUP'S softie. As Jessica's childhood sweetheart, he's got more reason than most to complete this mission though. His claim to fame is that he's a first-class martial artist and a dab hand with knives. Cody's moves are punching, the high kick and the circular flying kick.



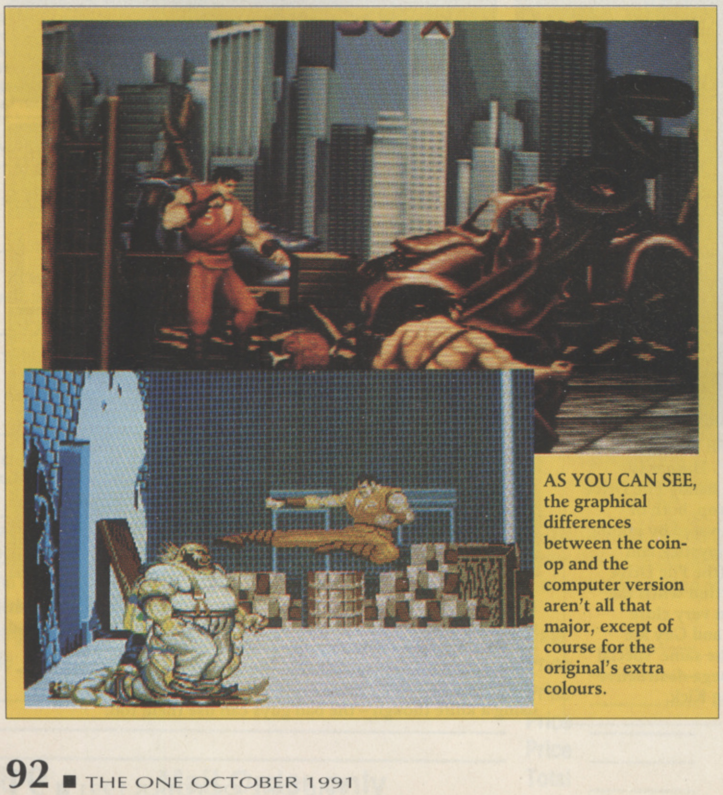
LAST, BUT NOT LEAST, of the trio is Guy. This miniature marvel is a master of Ninjitsu and has perfected the same three moves as Cody – although he delivers them quicker.







THERE'S MORE TO THIS TOWN than the streets. At one stage you have to step into the ring to battle it out with a Samurai Swordsman. This may sound a little daunting, but with the backing of razor-sharp hands and steel-piercing feet you've got no worries – unless he hits you first. This is just one of the end of level big guys, others come in the shape of bent policemen and wrestling 'wire-heads'.



AS YOU CAN SEE, the graphical differences between the coin-op and the computer version aren't all that major, except of course for the original's extra colours.

THE WORD

DAD GOES TO RESCUE DAUGHTER, takes a few mates with him and meets half the world's criminals along the way! Not exactly a tale of everyday life, but it's as good a plot as you're going to get for a beat 'em up. *Final Fight* is a great coin-op, the size of the characters, the quality of the visuals, the variety of the moves and the differences between the three main heroes make it stand out from the pack. The conversion doesn't quite capture all of these elements: while the graphics are excellent and all of the three characters are included, some of the original's features have had to be left out. For example, some of the more complex fighting moves have disappeared and there's no real difference between the three (while in the coin-op there are some characters that can only be beaten by one or other of the gang). That said though, the computer version is a good blast in its own right, the graphics are great, the music and sound effects top notch and it's action all the way. As you'd expect, when you put characters of this size on a screen, there is occasional slowing down of the action, but this only happens when there are numerous opponents on screen at once, so if you kill them all quickly this shouldn't be too much of a problem. Despite the fact that there seems to be a new beat 'em up released every month, there aren't very many around that actually stick in the memory. The only one that readily springs to mind is *IK+* – and although Final Fight doesn't quite reach the dizzy heights which that classic basher attained, there's little doubt that it's going to stick in the memory.

Just the ticket for pixel-bashing psychopaths

Jools Watsham

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A TEAM SPORTS FOUR-PLAYER PACK FROM TECNOPLUS

WHAT IS THE most annoying thing about the Amiga? You can only play games against one other person. What's the second most annoying thing about the Amiga? Having to sit and watch someone else play a game because only two people can play at once.

But now all that could be at an end if you manage to get your hands on one of these brand new four-player packs from Tecnoplus. Each Team Sports pack contains:

- **Four Quickshot Joysticks**
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- **Pro Tennis Tour II (four-player version)**
- **Man United Europe (four-player version)**

And we've got two of these packs on offer to the readers who can answer this question:

With which of these things does the number four best fit?

a) Stooges
b) Seasons
c) Wonders Of The World

Even if you aren't one of our two lucky winners, you may still be in with a chance of picking up one of our 10 runners-up prizes, also from the Tecnoplus range: a pack of 10 blank 3.5 inch disks which each comes complete with a copy of Gremlin's *Super Cars.*

LOADSA NEW STUFF

And why this sudden fit of generosity? Because Tecnoplus is about to relaunch its range of add-ons, that's why. We reported the initial launch of the range of add-ons plus software back in Issue 30, but now we can tell you that the new range is even bigger and better.

Included in the new line-up are the Team Sports pack (as given away in our competition) for £39.99; a RAM expansion with clock – including *Dungeon Master* and *Chaos Strikes Back* – for £69.99 (£59.99 without the clock); an external disk drive complete with *Gods* and *Lemmings* for £89.99 (£79.99 without the software); a MIDI connector with driving software for £29.99; and a 1.5Mb RAM expansion for £89.99.

And even if you think that some of that stuff is a little too advanced for your current needs, then you may still be interested in the new starter pack, which for a paltry £39.99 includes a copy of *AMOS*, a dust cover, a mouse holder, a mouse mat, a joystick, five blank disks, a 'file-a-disk' label set, and a copy of *Lotus Turbo Esprit Challenge.*

You should be able to get all of these from good retailers, but if you have any difficulties or you want to find out about the rest of the range, contact Tecnoplus on (0604) 768711.

RULES

1. Send your entry on the back of a postcard (or sealed envelope) together with your name and address to: **Four-Play, The One for Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**
2. Entries must reach us by October 25th 1991.
3. The Editor's decision is final and no correspondence will be entered into.
4. Employees (and friends and relations thereof) of EMAP Images, Tecnoplus, or their associated companies may not enter.

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Strapped for cash? Need loads of software? Then look no further, as Jools Watsham picks out the goodies from the bulging budget bag

RATING

● ● ● ● ●
EXCELLENT
(A magical rip-snorting roller-coaster of an evening – one for all the family)

○ ● ● ● ●
GOOD
(Excellent performances from the principles – should run and run)

○ ○ ● ● ●
AVERAGE
(Good camera work fails to hide the script's deficiencies)

○ ○ ○ ● ●
POOR
(Only worth it if you're related to the cast)

○ ○ ○ ○ ●
DIRE
(Absolutely no saving graces)

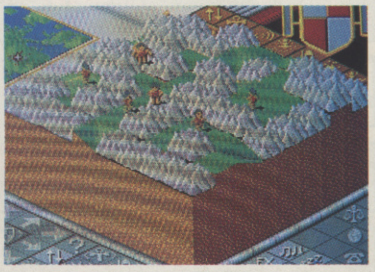
POPULOUS

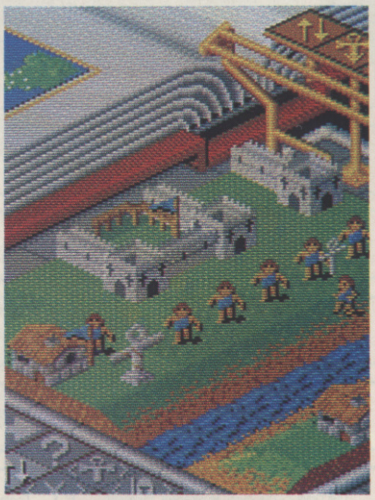
STAR BUY

Star Performers
£10.99

THERE ARE ROUGHLY 56 MILLION people in Britain – and if Electronic Arts is to be believed, there are only three of them who don't actually own a copy of *Populous*. Still, that hasn't stopped the same company from re-releasing this incomparable classic on budget label.

So, if you're one of the three, then now is a perfect time to rectify this situation. And you'll probably need an explanation of the game too, so if the other 55,999,997 of you could bear with us...

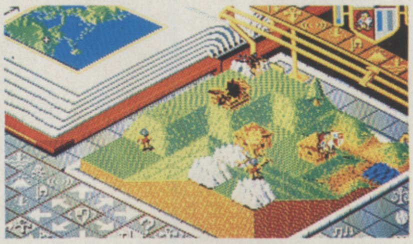




Populous gives you the ultimate role as the ultimate being, with hundreds of little people and a whole landscape under your control. Well, not quite, because there is another rival ultimate being who also has lots of little people under his control and also has a stake in the land. Well we can't have this can we? Two ultimate beings? An insufferable situation, not to mention a logistical nightmare.

The only way around this problem is to get your own little people to totally overrun the land. Providing they have plenty of level dry land on which to settle they'll build houses, larger buildings, and eventually castles. With this done, they get down to the business of erm... reproducing!

You can help your little chaps and chapesses along with the occasional 'act of god'. The acts you can perform range from the simple raising or lowering of land through earthquakes and floods to causing complete Armageddon. But before you can start firing off earthquakes left, right and centre you have to build up enough power – but this directly depends on the size of your population, which won't grow quickly unless you help it along... see the problem?



Once things are progressing nicely you can create a few Knights and send them off to start beating 10 types of hell out of the opposition, then follow this up quickly with hordes of your people in an attempt to overrun the place (a bit like German tourists, really). Then it's time to do it all again with the 499 other worlds.

A must buy from a developer (Bullfrog) that bothers to write real games rather than money-making dross.

● ● ● ● ●

ARCHIPELAGOS

Pocket Power
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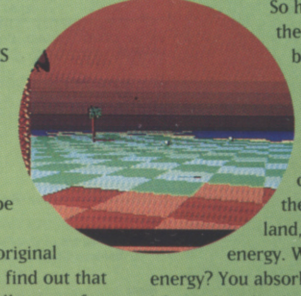


THERE ARE SOME GAMES that are easy to categorise – shoot 'em ups, beat 'em ups, arcade adventures and so forth – but *Archipelagos* can only be described as 'weird'.

If you check out our original review in Issue 7, you'll find out that Archipelago means a collection of islands. Archipelagos is a bigger collection of islands, over 10,000 of them in this case, and all of these are waiting to be conquered by you.

The main island on each level is home to an obelisk which must be destroyed – this is achieved simply by clicking on its square. But that can't be done until all of the stones on the islands have to be destroyed and these can only be destroyed if they're on the same island as the obelisk... still with us?

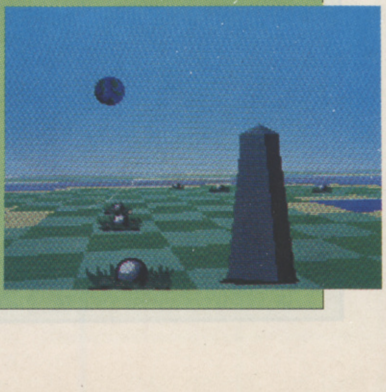
So how do we get them there? Simple, by making land between the two islands so that they join up. This is achieved by clicking on areas of the sea to generate land, but it requires energy. Where do you get energy? You absorb it from the plant life on the islands.

So it still sounds simple. Well, it isn't, because there are also a few enemies to hinder your progress, for example the wiggly wisp-like lost souls, which must be avoided at all costs (they kill you if you come into contact with them). Even nastier are the blood eggs, which can demolish your bridges of new land.

While this is evidently a thinking man's game, thinking is something you don't have a lot of time to do. Hang around for for too long and the trees begin to creep towards you, getting closer and closer, until...

Of the game's 10,000 levels (phew!), 100 were put together by the programming team and they get progressively harder. The remaining levels are computer-generated, so they could be all completely impossible or a complete walkover, you just won't know until you try them!

○ ○ ● ● ●



THE IMMORTAL

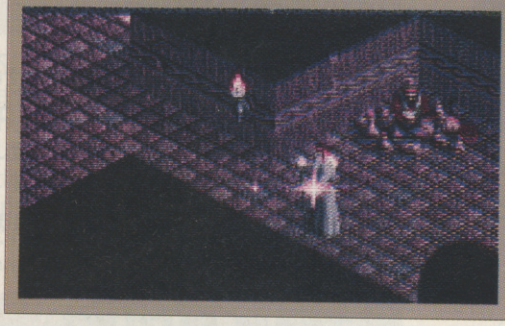
Star Performers

£10.99

COME ON EA, what's going on? This one's only been out for a year at full price and you're already re-releasing it! We reviewed it back in Issue 25 and it still only seems like yesterday that we were crowding round the monitor in the office – oh, it was!

In this isometric action adventure you take the role of a mighty wizard who's been taught by the even mightier wizard Mordamir. This guy died a few years ago, well, at least that's what you have been led to believe... until recently.

One night in a dream Mordamir called out to you, he seemed to be trapped in a bottomless cavern. You set out to discover the secret of the immortal with just 20 gold pieces in your pocket and equipped with a sword and a staff

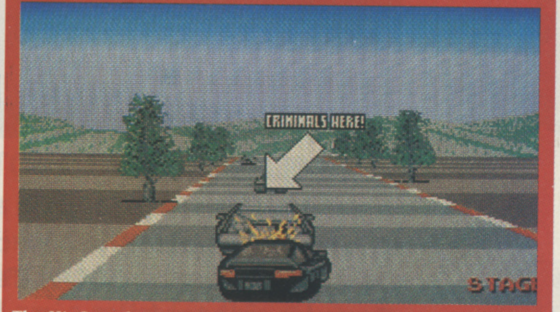


The Immortal has its fair share of combat, but even this is often problem related, so a bit of brain power can often get you out of sticky situations. And if it doesn't there's a useful password system that allows you to pick up where you left off with exactly the same configuration of weapons and items. Non-violent interaction with other characters is often necessary for progress, as is the rather distasteful act of rifling dead bodies to find useful objects.

What really makes The Immortal a great game is the superb animation. Although most of the sprites are quite small, they all have a very realistic movement (just watch the way your wizard stops his fall with his staff and then swings his way out of a pit). The game is rounded off by a series of (occasionally irritating) tunes, which can be switched off in favour of sound effects

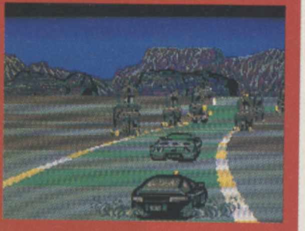
This game is a steal at this price, so soon after its first release. If *Populous* hadn't been released this month, then The Immortal would have been our Best Buy. As it is, it still warrants a full five coins.

CHASE HQ



The Hit Squad

£7.99

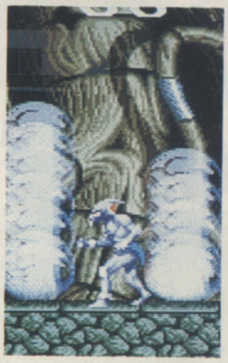


THIS CLASSIC COIN-OP is still gobbling 10p pieces as voraciously as ever (at least in my local arcade it is), so if this is a true mark of its staying power then this re-released conversion should do very well indeed

The idea is to race through the streets of America and smash the hell out of particular cars that are carrying criminals on the run. A meter at the side of the screen indicates how many more hits are needed to stop the fugitive. This may sound simple, but other obstacles such as cars and winding roads are a hazard to your progress. Not only that, you also have a time limit to find the car and then another time limit to stop it – it's a tough job, but somebody's gotta do it. Each stage gets progressively more difficult with more obstacles and faster cars to chase.

Despite the simplistic graphics, this conversion has been nicely presented, and still includes most of the coin-ops playability. Definitely worth a look – especially for lovers of high-speed action.

SHADOW OF THE BEAST



Sizzlers

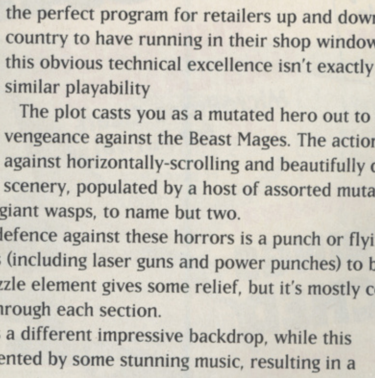
£7.99

SHADOW OF THE BEAST is really a tribute to the sort of technical wizardry capable with 16-bit machines – which makes it the perfect program for retailers up and down the country to have running in their shop windows. However, this obvious technical excellence isn't exactly matched by similar playability

The plot casts you as a mutated hero out to get vengeance against the Beast Mages. The action begins against horizontally-scrolling and beautifully detailed scenery, populated by a host of assorted mutated nasties: black lagoon monsters and giant wasps, to name but two.

To begin with, your only defence against these horrors is a punch or flying kick, although there are weapons (including laser guns and power punches) to be collected at later stages. A limited puzzle element gives some relief, but it's mostly combat that's required to get the player through each section.

Each of the five stages has a different impressive backdrop, while this graphical effect is complemented by some stunning music, resulting in a credible mystical mixture.



This re-release gives you a massive 77 per cent saving on the price of the original package (this time around, you don't get the big box or Roger Dean T-Shirt), which makes it almost worth having just for the pretty graphics and soundtrack. Be warned though, it's not going to stun you with its playability.

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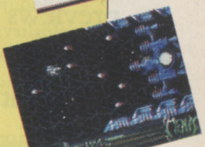

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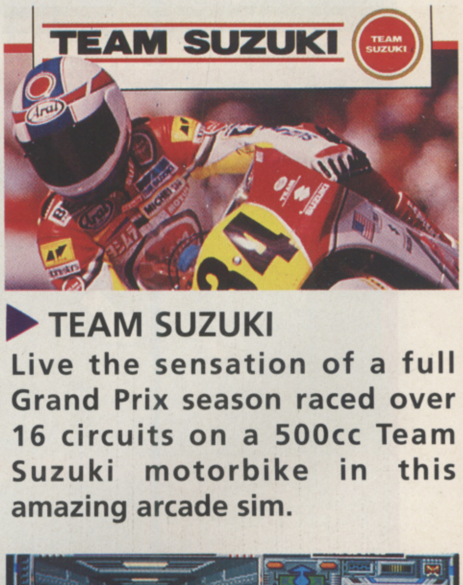
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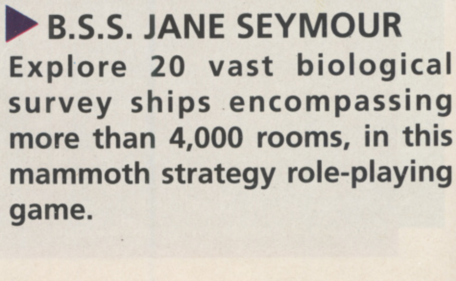

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ARCADES

VIRTUAL

Turn up, jack in, drop out – John Cook files a special report on how Virtual Reality could be changing the face of arcades as we know them!

A LONG TIME AGO, in a galaxy far, far away – well, it was Planet Earth in about 1980 actually – coin-ops were mind-blowingly, gobsmackingly, brainfadingly, orgasmically wonderful. Okay, so they were in line-drawn vectors, or eight colours (yup – there were eight, count em'!), not wildly sophisticated and the number of bits involved could probably have been counted on the fingers of two hands, but baby, they were it!

VIRTUALITY

Make my day!

Wow! The amazing technology! Gosh, the astonishing whooshy sound effects, the like of which hadn't see the light of day since... since... well, the last Hawkwind album. Did we go crazy or what? Absolutely bananas. And y'know – in our wildest dreams, we thought that one day, just maybe, there would be something like what we were playing, but in the home! For under £500 perhaps? We lent on many a bar and agreed that surely, blessed would be the times when this happened.

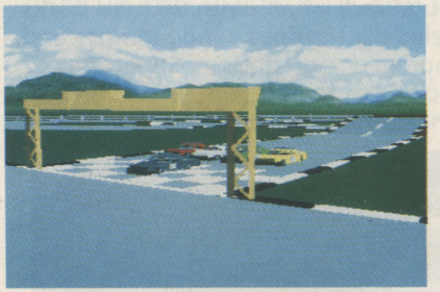
Here we are, 10 years later, and we have cheap(ish) home consoles and computers with zillions of colours and suddenly, the arcades aren't quite so exciting any more. Well, it's been a gradual process, as home technology has caught up with arcade technology bit by bit (no pun intended, honest).

Okay, so the arcade version of a game might have four zillion colours. But the home version has, say 32. Or 256. Or even more if the programmers have pulled a few technical rabbits out of hats. Maybe the sound is only four channels instead of six. Maybe the game speed is 10 per cent slower. But considering most of us are half blind, tone deaf and lack the reactions of jet pilots – does it really matter?

The advance of microchip technology has meant that the gap between the home and the arcade, for the average game, is no longer that significant. So why go to an arcade at all? Many just don't – and that's why some operators are losing money.

There is one bright light on the horizon, however, that looks set to establish again that technology gap between the arcade and the home that used to exist – that used to lure the punters out of their armchairs and the money out of their pockets. That advance is Virtual Reality.

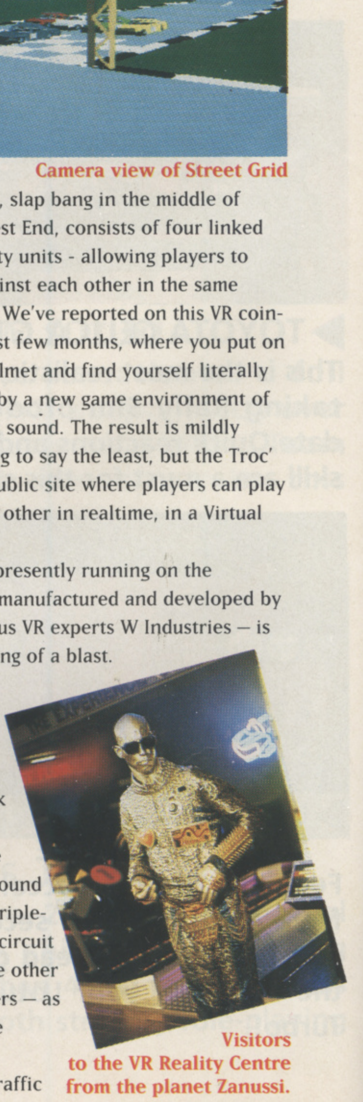
This month saw the opening of the World's First Virtual Reality Simulation Centre at the Trocadero, in London's Piccadilly Circus – and if anything is, this is the shape of things to come.



Camera view of Street Grid

The Centre, slap bang in the middle of London's West End, consists of four linked Virtual Reality units - allowing players to compete against each other in the same game world. We've reported on this VR coin-op in the past few months, where you put on a tracked helmet and find yourself literally surrounded by a new game environment of graphics and sound. The result is mildly mind-blowing to say the least, but the Troc' is the first public site where players can play against each other in realtime, in a Virtual Reality.

The game presently running on the hardware – manufactured and developed by the ubiquitous VR experts W Industries – is also something of a blast. Called *Total Destruction*, it's an amazingly playble stock car racing game, where you drive around a flattened triple-figure-eight circuit against three other human drivers – as well as some computer-controlled traffic



Visitors to the VR Reality Centre from the planet Zanussi.

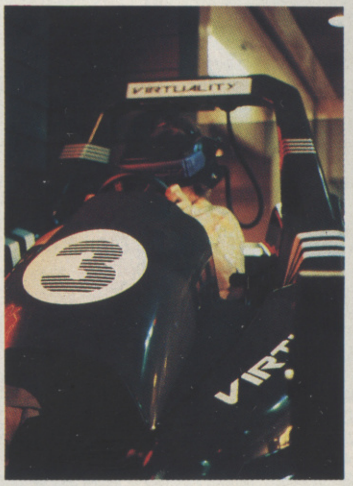
REALITY SPECIAL

TROCADERO
VIRTUALITY
CENTRE

The world's first VR simulation centre.

that can get very aggressive indeed.

In the Simulation Centre itself, while the race is going on, four ceiling-mounted monitors afford the waiting crowds a view from each player's car, while two others show the best of the crashes and bashes around the track from a 'camera' view. All the time, this is accompanied by an amazingly realistic computer-generated running commentary – those in the know will recognise this voice as the much sampled Director of Software Development at W Industries, the normally quiet American, Dr. Al Humrich. Exactly how he was whipped up into such a vocal frenzy as is displayed in TD, the public shall never, thankfully, know.



The SD1000 racing unit.

The gameplay is quite simple – with a steering wheel, forward/reverse shift on the left hand and normal accelerator/brake pedals on the floor. And, don't worry if you're feeling a bit aggressive yourself, bashing into the opposition is not only allowed, it's encouraged!

Bash into an opponent enough times and he or she will spectacularly blow up in a fountain of panels. "Tooootal Destruction!!!!" screams the commentator, but it's no problem really. If you're the victim, your view changes to a camera view outside your car and you see it reassemble before your very eyes, as your view swoops back inside of it. New car! Away you go... off to get the guy that got you in the first place!

Frantic, loud, exhilarating. The queues at the Trocadero suggest that the punters are finding the experience fairly wild – if you're in Central London, it's a must... but don't worry if you're not planning to visit the big smoke in the near future, these Centres should be springing up around the country in the next six months.

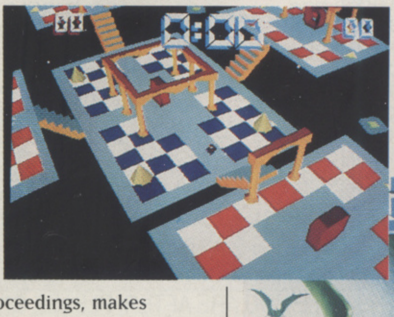
As well as the sit-in unit, however, there's also a stand-up unit that gives the player a little more freedom of movement, together with the control of a tracked 'space joystick'. Two of these units are currently on view, again in London, at Covent Garden's Rock Garden restaurant – running a head-to-head shoot-out game called *Nightmare*.

This Cyberspace machine, as it's called, puts you into a surreal chequerboard landscape suspended in space. There's someone else in there too – and the object of the game is to shoot him more times than he shoots you, within the time limit.

How do you shoot with a helmet thing over your eyes? Well, you have to remember that in the Cyberspace unit, the space joystick is tracked, as well as your head. Lift it up in front of your 'eyes' and you 'see' a beefy looking gun. Press one of the joystick buttons and it fires! Press the other and you move in the direction you happen to be pointing in at the time.

Simple concept, but the fact that your playing against another sneaky human being, together with some nice gameplay touches and music that sets a wholly unreal feel to the proceedings, makes Nightmare another VR 'must play'.

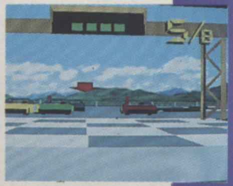
Where did we start this off? 1980 in the arcades. Vids were exciting and it took the best part of 10 years for the home sector to catch up. Now it's 1991 and Virtual Reality is the new gaming phenomenon, the pattern we'll all be working in for the next 10. But it's not going to be in your homes until the year 2000, so get out there and grab a piece of the action - now!



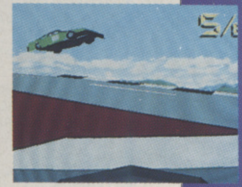
Nightmare.

TOTAL DESTRUCTION

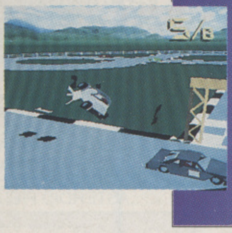
TOTAL
DESTRUCTION



TD start grid



TD - Up, up and away!



"Booom!!" Total Destruction.

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THE One DEMOS

There's lots of fun to be had with demos. You can be DEMOnstrative, DEMOcratic, DEMOnic or DEMOralising. You could also put them into the...

SHOWCASE

WHERE HAVE ALL THE animations gone? Where are the swirling three-dimensional objects, the fancy starfields, the amusing cartoons and, come to that, the scrolling messages? This month the Demos Showcase takes a games-orientated swing into the wide, wide worlds of PD, Shareware, *AMOS* and *SEUCK* (the *Shoot 'Em Up Construction Kit*). Don't expect any *Flames Of Freedoms* or *Kick Off 2s*, but look out for plenty of 'classics' (the term given to versions of really old games - *Space Invaders* and the like) and rip-offs of... sorry, 'tributes to' the big-name games.

PICK OF THE MONTH - No Man's Land

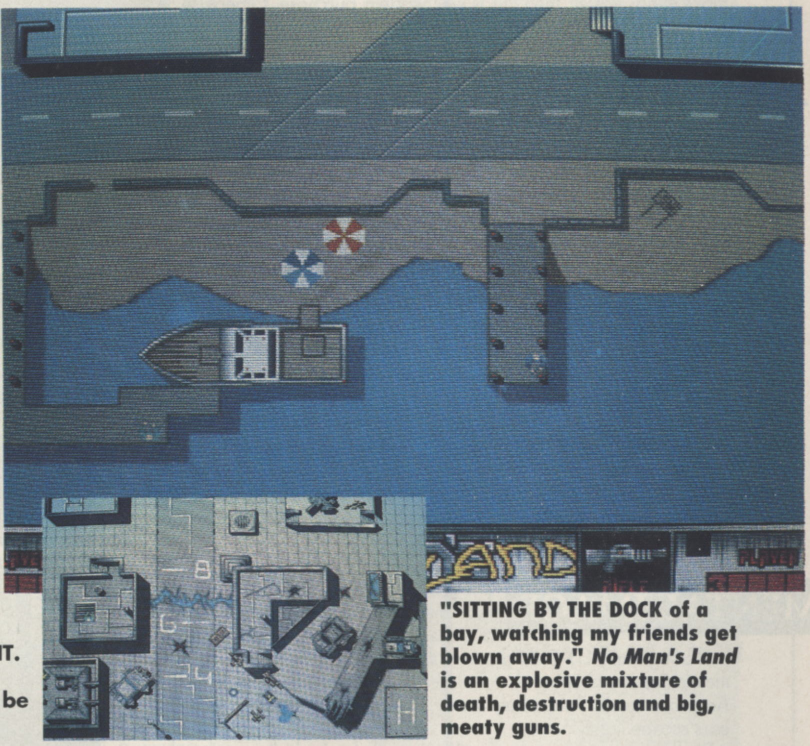
PICTURE THIS. Two men, a disused warehouse, a variety of weapons and sackfuls of fun. That's exactly what you get in *No Man's Land*, a tale of two men's desire to kill each other.

Programmed by the very well known Oxygen team (well known to long-time demo purveyors, that is), No Man's Land is actually a pretty comprehensive package, despite its simple gameplay.

There are 10 levels to choose from, with a 'Cup' option to allow for leagues. Each of the screens is from some sort of futuristic nightmare world: war-torn streets, military bases – they're all in there. The players start with only three lives and a rifle – from then on they have to make effective use of the natural cover and pick up the bonus weapons as they appear

The fun starts when you pick up a bazooka or some grenades. Large explosions soon follow, as your shots blast large chunks out of the wall above your opponent's head. Other weapons include mines, bombs and homing missiles (these are particularly nasty, as once fired they proceed to 'home in' on your opponent, no matter where he hides).

No Man's Land is perfect two-player fun – but please note, it's two-player only. But then, there's no real fun in killing yourself is there?



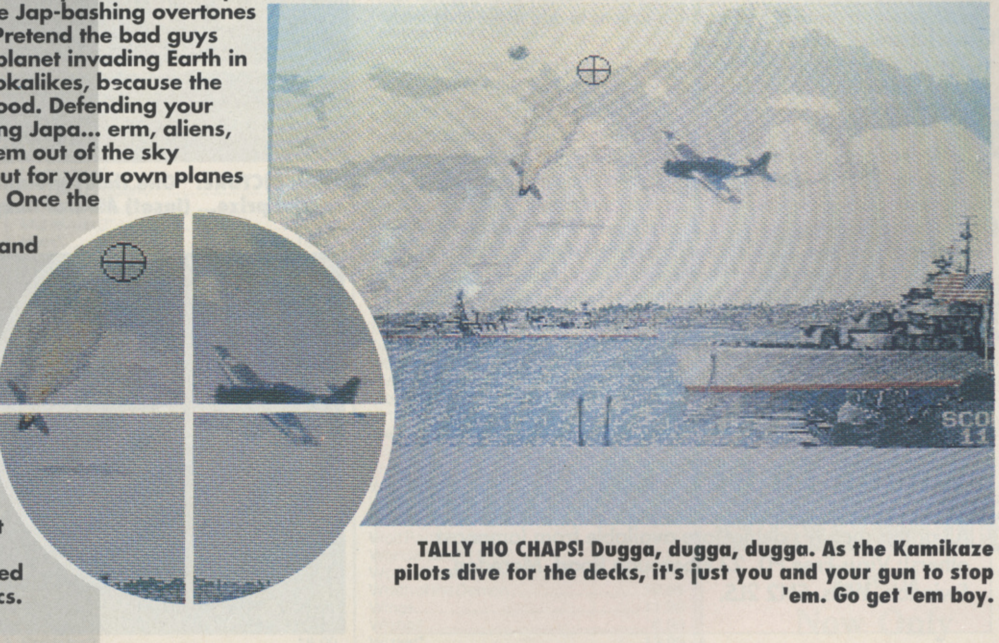
"SITTING BY THE DOCK of a bay, watching my friends get blown away." *No Man's Land* is an explosive mixture of death, destruction and big, meaty guns.

POM POM GUNNER

GO ON, ADMIT IT. Haven't you always wanted to be an anti-aircraft gunner in Pearl Harbour during World War II? Well now your plane-destroying dreams can become reality thanks to *Pom Pom Gunner*, an *Operation Wolf*-esque shoot 'em up.

Seriously, let's forget the Jap-bashing overtones that this game contains. Pretend the bad guys are aliens from a far-off planet invading Earth in primitive WWII fighter-lookalikes, because the game is actually pretty good. Defending your fleet against the on-rushing Japa... erm, aliens, you just have to shoot them out of the sky (remembering to watch out for your own planes as they race to intercept). Once the invasion is over, your performance is assessed and you move on to another Pacific battle for more of the same.

The only bad thing about the game (not the scenario) is that because it was programmed in America on an NTSC system, it has a strip of interference along the bottom of the screen. Just ignore it though and concentrate on the digitised sound effects and graphics.



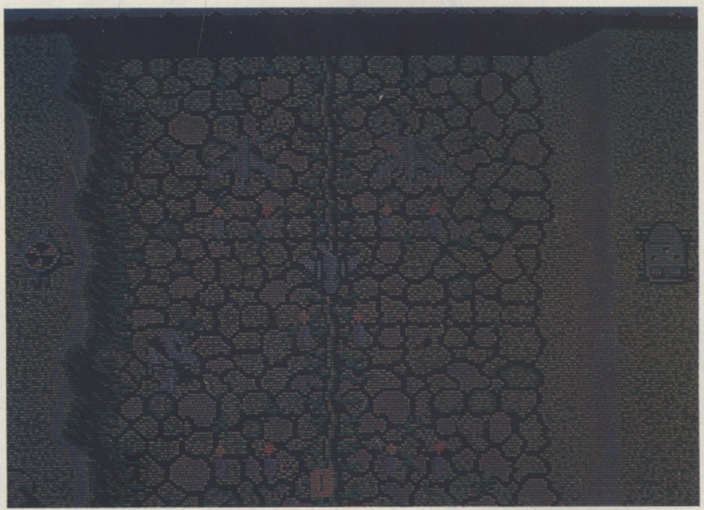
TALLY HO CHAPS! Dugga, dugga, dugga. As the Kamikaze pilots dive for the decks, it's just you and your gun to stop 'em. Go get 'em boy. ☞

THE ONE DEMOS

RAID

A FINE EXAMPLE OF how to get carried away when designing a game on *SEUCK*. *Raid* is probably as close to a professional shoot 'em up as you can get with Palace's creator (see if you can guess which one. Here's a small clue, it starts with *SW* and ends with *IV*).

Graphically it's top-notch, while the sound effects are nicely digitised and add to the frenzied atmosphere. The problem is that the difficulty bus has pulled into the depot with no more room on top (in fact I defy anybody to get through level one intact). If you happen to own a copy of SEUCK and can use it to make things easier, then this is well worth a purchase. Otherwise why not try...



IT'S A TROUGH LIFE from the top.

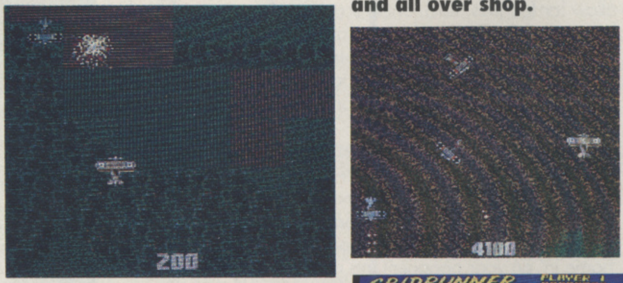
AIR ACE II

AN ALTOGETHER MORE PLAYABLE EFFORT. Funnily enough, I remember the original *Air Ace* and it was just as good as this. If you can find someone that's still selling it I recommend you buy both, you'll thank me for it one day.

Air Ace II **is supremely playable and very user-friendly. For a start it has that most basic of shoot 'em up requirements, the one-hit bad guys: enemies that blow-up with just one burst of the fire button as opposed to six or seven. The variety of bad guys is good too (being more than just different shaped planes and alternate colour schemes). In fact the title screen is one of those 'points lists', you know where all the bad guys are displayed along with their points values. Sort of like a cast introduction before an opera, "Hi, I'm the 500-point red triplane and I'll be shooting at you from right to left."**

Air Ace II is one of those must-buy games. Even a non-shoot 'em up die-hard (like myself) will take to it with ease.

BELOW: Aces high, low and all over shop.



MENTAL IMAGE

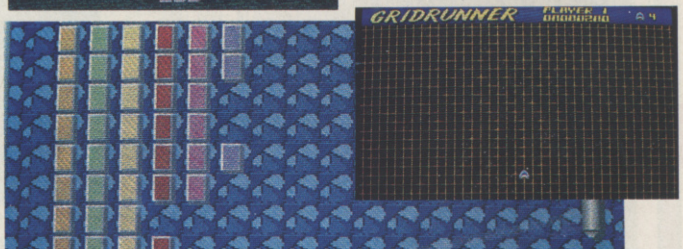
OH, THIS BRINGS BACK SOME memories. Even the loading screen is a 'classic'. If you owned a Commodore 64 and bought any US Gold game in the early '80s then you'll remember the old Stars and Stripes loader with its accompaniment of patriotic American music. Fortunately it only lasts about 15 seconds, so your ears escape lightly.

The three games contained within are all classics hiding under plastic surgery. *Rebound* is basically *Arkanoid* with a twist (literally, the screen is on its side). A nice feature here is the screen editor, allowing you to make your own completely impossible screens to add to the completely impossible ones already included.

Gridrunner is exactly that. Whaddya mean you're too young? All right, Gridrunner is an old Jeff Minter 'classic' (Jeff Minter? You know, hippy, long-haired, llama enthusiast?), involving a grid, a sultry female voice, bad guys that move along the grid lines and you. Sounds great doesn't it (no)? Go buy it today (or stay at home and put the telly on)!

Invaders will be instantly recognisable to anyone that ever played *The Empire Strikes Back* on the Atari VCS (now that's old). Distinctly *Defender* looking, you have a base at one end of the level and five huge enemy muthers advancing on it from the other. Your job is to stop them. That's it. Shoot them, kill them, make them crash, knock 'em outta the sky, turn 'em into balls of fire, blast 'em to smithereens (I've heard it's quite nice there at this time of year). You get the idea.

As a compilation it's pretty good, the games are varied enough to suit most tastes (as long as you're into bat 'n' ball games or shoot 'em ups) and let's face it, any Jeff Minter game's usually good for a laugh (or two).



MAIN PICTURE: "One thousand-and-eighty!!" - and Bully's special prize... (Inset) *Mental Image*: grid and bear it.

WHERE TO GET 'EM

All of this month's demos are available from (amongst others): Virus Free PD, 23 Elborough Road, Moredon, Swindon, Wilts. SN2 2LS.

TOP GUN WINNERS

Last month's *Top Gun* competition brought in the usual sackload of entries. Unfortunately, nobody got the correct answer to the question:

Who performed the original instrumental theme tune on the soundtrack of Top Gun?

It seems no one figured out that it was in fact a trick question. What you had to do was re-arrange the letters, replace a few to reveal the real question: Who was comedian Bernard Cribbins' favourite player in England's 1966 World Cup Team? The answer, of course, is Harold Faltermeyer and Steve Stevens... no that's wrong. Oh I give up. Go on then **Peter Behrens of London**, you win the tape.

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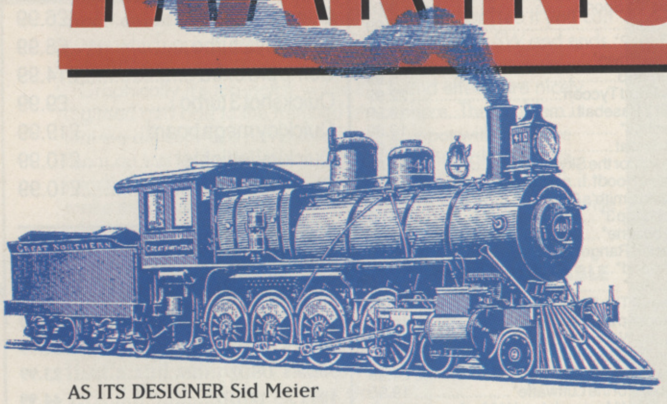
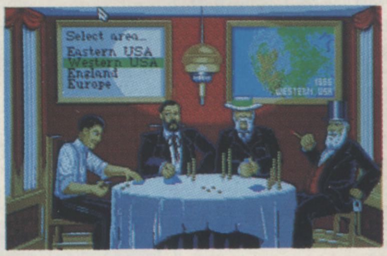
This month, Lee Paddon gets moving with two very different games - MicroProse's railway management game and TTR's Brigade Commander.

MAKING TRACKS



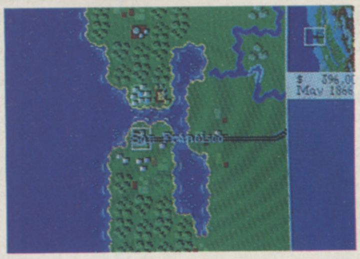
AS ITS DESIGNER Sid Meier admits, *Railroad Tycoon* is heavily influenced by *Sim City* and a series of board games produced by Francis Tresham, whose company Hartland Trefoil has released several games covering the development of railways from India to the USA.

For a strategy game to be more than a simple exercise in optimising a technique, the opposition must be credible. In *Railroad Tycoon*, there are up to three computer-controlled rival railroad companies that may attempt to buy your shares or grab your real estate. The manual contains several heavy hints that it is a good idea to buy your own stock. If you buy half of the outstanding stock, you are safe from corporate raiders and disaffected stock holders, which just leaves you with the battle for real estate. There are two ways in which rival companies can upset your progress. They can build track either where you want to build it or into your station and then conduct 'rate wars', in which the townsfolk vote on which company will get exclusive rights to use the station. This is the only way you can cross the track of an opposing railroad. You can protect your stations from this second threat by building superfluous track around them so that the bad guys can't build into them – although it obviously isn't practical to do this for every vulnerable station.



The defender in a rate war is usually in a stronger position – the station under attack is an integral part of his network, whereas it is on the fringes of the attacker's network and therefore more difficult for him to deliver the same sorts of tonnages of goods. Conversely, because it is so difficult for the attacker to win a rate war, you must make sure that your competitors don't get into the lucrative towns before you do. Obviously, you must be careful not to provoke too many rival railroads at once with aggressive building.

I do have one or two reservations about Railroad Tycoon. Firstly, having computer opponents does have its weaknesses – and the obvious answer is to allow human opposition, ideally via null modem to ensure secrecy. MicroProse points out, however, that this would be difficult because one player could build from London to Inverness whilst another was studying stock reports. Secondly, the speed with which track can be built is one of the least realistic aspects of the game. I would have preferred a system such as that used in the Hartland Trefoil games where there are a number of construction rounds during which each railroad can lay or improve one stretch of track – although we have to remember that the multi-player strategy market is small and such a structure would have detracted from the solo game. Despite these quibbles, I think the game is a 'must'.

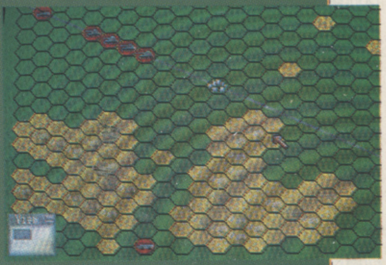


BRIGADE COMMANDER

TRADITIONALLY, STRATEGY GAMES have been about tanks and things moving round maps divided up into hexagons. So if you're a veteran you'll know exactly where you are with *Brigade Commander* from TTR Development Inc.

Obviously, it is tempting to try to compare this game with *M1 Tank Platoon*, which attempts to simulate the same hardware. The origins of these two games are, however, very different. Tank Platoon was designed by flight sim programmers who wanted to give a simulation a bit of authentic flavour by introducing some basic combined ops concepts. Brigade Commander shows its development from traditional board wargames with the programmers exploiting the computer's ability to allow the game to occur in real time and cope with hidden movement and spotting. The player commands forces of up to brigade strength. Units are platoons, each of which are given orders which they attempt to carry out. Artificial intelligence for your forces is fairly limited – they will open fire if they think they have a fair chance of nobbling the opposition and will run away if discouraged. It is, therefore, impractical to simulate large engagements because you will be rushing frantically around the map trying to respond to newly spotted enemy units.

There is a map, scenario and unit designer allowing the wargamer to indulge his historial whims - if he has access to vast amounts of historical information. The game includes scenarios set in Europe in a hypothetical modern war. There is also a data disk which features, surprise surprise, Desert Storm scenarios. The manual claims inside knowledge of the conflict with four company employees "called to duty in support of the UN resolutions." The company does admit that the scenarios have been doctored a bit to provide something more interesting than a one-sided bloodbath. This is a well designed and executed game – but probably for hardcore tankies only.



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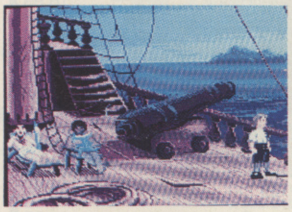
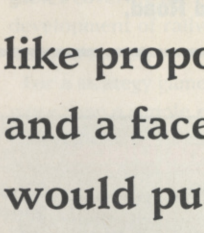
TIPS

OCTOBER 1991

It's not me I tell you. I don't know what happened, but the picture on the Review Contents page is not of me. I am in fact six foot three with Schwarzenegger-like proportions and a face that would put Richard Gere to shame. What? Tips? Oh, well there's Hunter, Armour-Geddon, Monkey Island, Gods and Populous (amongst others). I bet that Presley bloke's behind this...



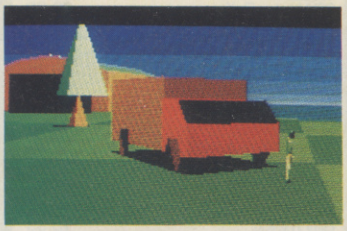


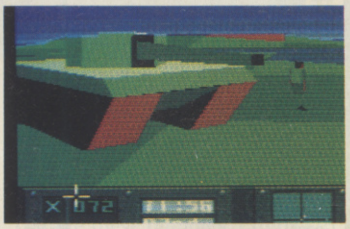
BRIAN 'LOOKS' NESBITT

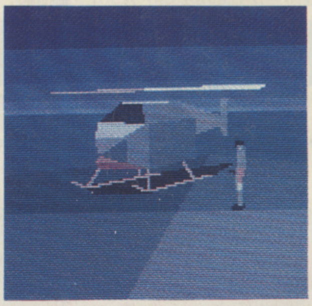
Now that Activision's superlative 3D combat game has finally arrived. Programmer Paul Holmes takes us through the ins and outs of Hunter...

MISSION GUIDE

1) To begin each mission, visit the nearby hut to find a map, a log-book, a clock and several other useful items.
2) Use the log-book to highlight the Allied Stores, then make your way there to equip yourself with all the available weapons.
3) The method you use to travel around in Hunter is your choice, but if you take into account that the helicopters are usually much faster than ground-based vehicles, it may pay you in the long run to find a helicopter, save the game and practice with the controls for a while.
4) When approaching a target, fire an aerial observation unit, this will reveal the positions of any enemy artillery, enabling you to land or dock in a safe place.
5) If there are any armed vehicles available at this point you should board one and use its firepower to destroy the target, thus saving on your own weapons.
6) If there were any gun emplacements shooting at you on your approach, then destroy them before reboarding your vehicle, this will help to ensure you a safe getaway.
7) At this stage in the Missions and Actions games you should either be making your way back to Headquarters to receive your next mission, or travelling to your next target. But remember, wherever you're going always use the route that you think is the safest and not the one that appears shortest.







HUN

DOS AND DON'TS

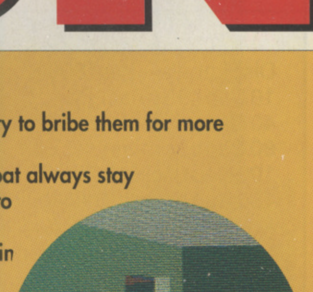
WHENEVER YOU SPEAK to a character, always try to bribe them for more information (usually with money).

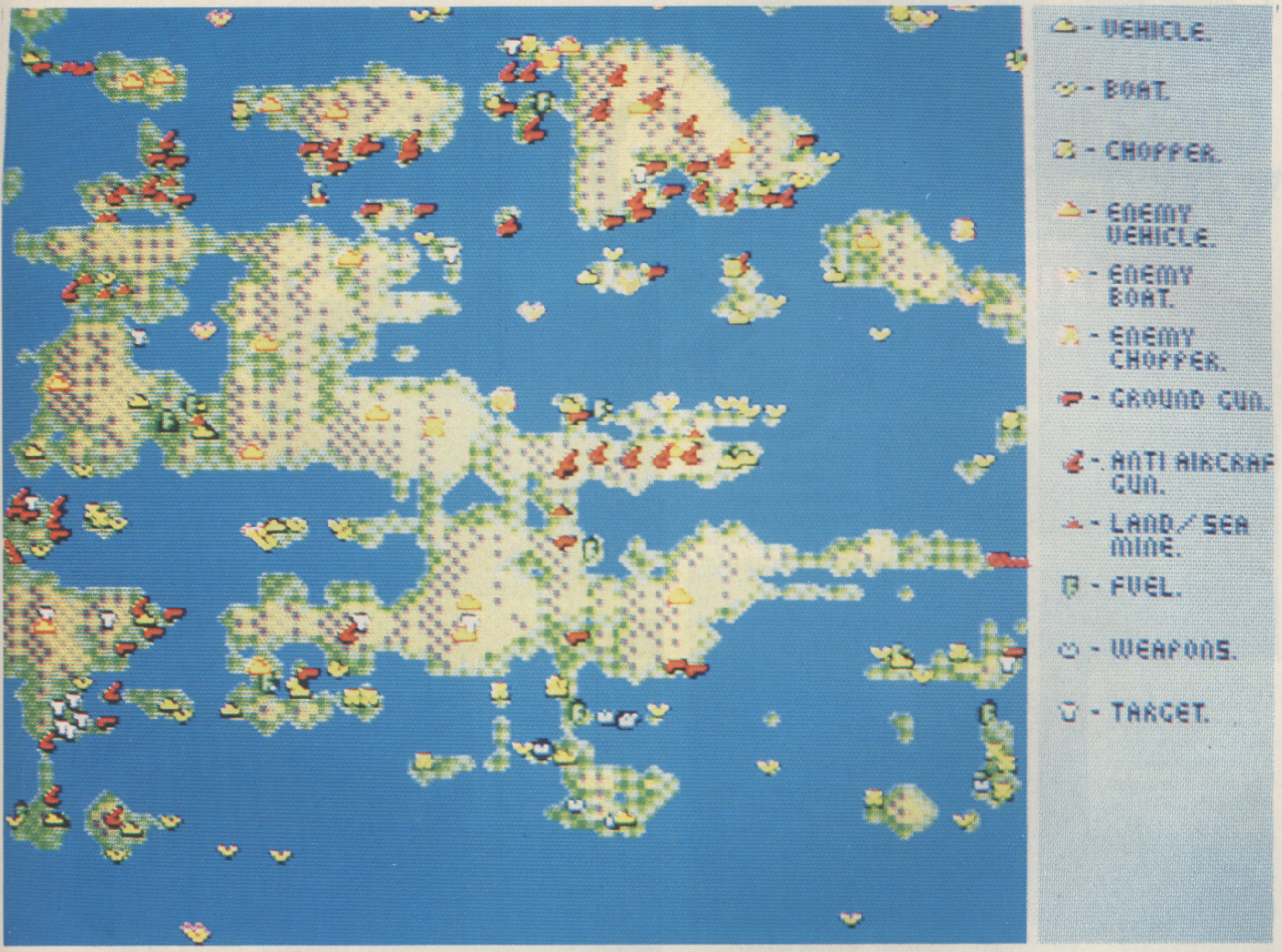
While travelling through enemy territory in a boat always stay as far away from land as possible (most surface to surface missile launchers are land based).

When flying over enemy territory, try to maintain a high altitude as you will be out of range from surface to air missiles.

Should you find yourself in the range of surface to air missiles, the most effective method of avoiding them is to tip the nose of the helicopter forward and fly as fast as possible in a straight line.

Whenever you come across a hut (like the ones seen at the start of all the game types) always search it, as these are the buildings where fuel and extra weapons are usually kept. Even if you do not need anything at the time, you can still write the location in your log-book for future use.





TER

Only swim if you have no other choice, as swimming drains your energy and the sharks can inflict considerable damage.

Don't kill unarmed people before you have spoken to them.

Don't destroy a building before you have searched it.

Don't waste ammunition by destroying buildings or structures that are not listed as targets.

Don't destroy enemy installations by running into them with one of your vehicles, as this method also weakens or destroys your vehicle.

Don't attempt to enter any enemy buildings while wearing your allied uniform.

Don't travel deep into enemy territory without taking extra fuel.

GENERAL TIPS

1) When you are given a target situated in the heart of enemy territory, one way of achieving your objective without being shot is to take a helicopter, fly to the target at an altitude high enough to be out of range of enemy SAMs, locate yourself directly above the target, hit the help button to achieve the auto-land system and then parachute out of the helicopter. This way the helicopter will land itself without being shot at, while you are destroying the target, but remember that the helicopter will move forward slightly when in auto-land mode so make sure it isn't going to land in the sea! You'll still have to destroy any nearby SAM sites before attempting to reboard your helicopter.
2) As land-mines tend to be the least used weapons of your armoury, you may wish to use them for destroying enemy artillery and the like. This can be achieved by walking into the target, releasing a land-mine then walking away.
3 If you encounter a red and yellow force-field mine, the only way to destroy it to take a spare vehicle (if there's one available) and drive it into the mine (making sure you dismount well before the collision).
4) If you are on foot and being pursued by an enemy soldier or vehicle you can avoid a confrontation by dropping one or two land-mines and running in the opposite direction.

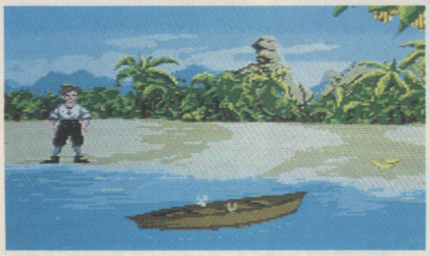
Worried about the loss of your boat? Wondering how you'll ever manage to rescue the Governor from the clutches of the evil LeChuck? Fret no longer, as we bring you the final instalment of...

BRIAN
NESBITT'S

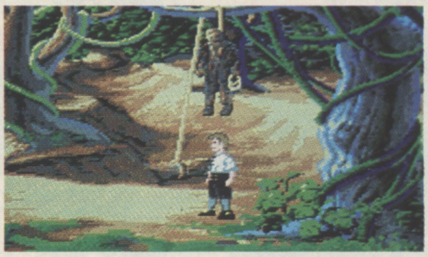
PLAYERS GUIDE

FINAL EPISODE!

THE SECRET OF MONKEY ISLAND

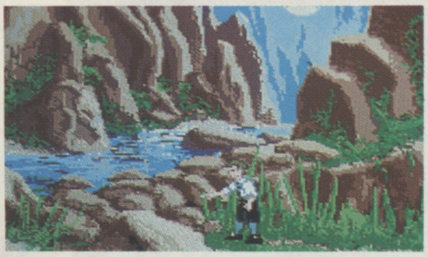


HURRYING BACK to the beach to see what's left of his ship, Guybrush is saddened to discover no trace of the boat or his companions. There are plenty of bananas lying around – one of the flying rocks must have hit the tree. Scooping them up, he heads back into the jungle to explore.

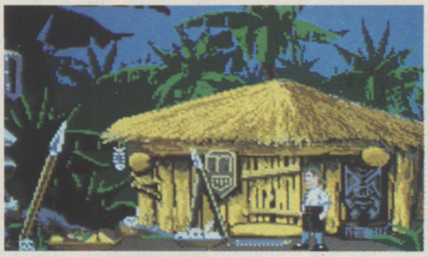


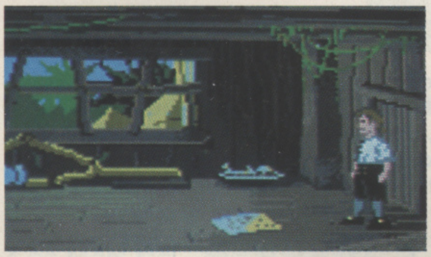
EVENTUALLY Guybrush stumbles across a dry pond and what appears to be a dead body hanging from a tree. Clutched in the dead man's hands is a coil of rope, just the thing for reaching the oars. Guybrush hurries along the river bed to see if he can get the water flowing again.

A DAM is blocking the path of the water so Guybrush sets about trying to remove it. Using the gunpowder on the dam and the spyglass with a nearby piece of flint, he soon succeeds in destroying the dam and getting his water flowing again. He races back to get the rope.

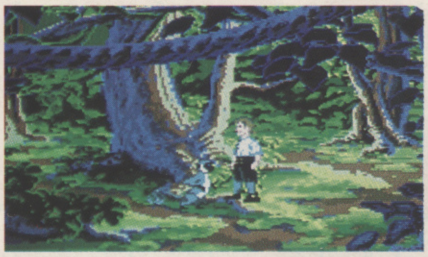


CLIMBING DOWN the cliff, Guybrush grabs the oars and makes his way to the small rowing boat. Jumping in, he sets sail and eventually reaches a beach on the north side of the island, leading off to a native village – that wastes no time in preparing for Guybrush stew.



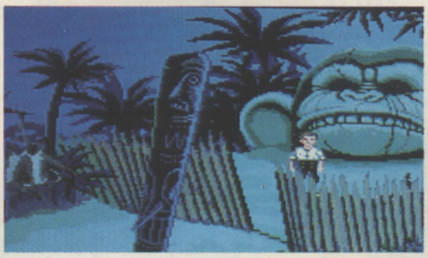


HE FINDS A LOOSE FLOORBOARD – all he needs to effect his escape. Since Herman's banana picker is too large to fit through the floor, he leaves it behind as he heads off back to his boat.

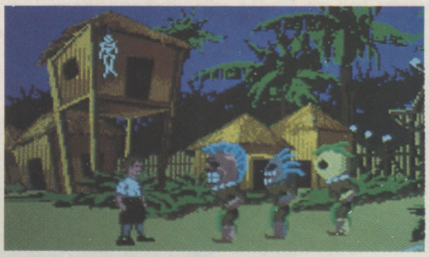


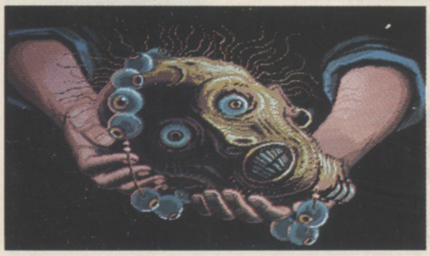
GUYBRUSH'S JOURNEY takes him to the home of a rather hungry monkey. Sick of bananas, he feeds the ravenous primate and gains a follower. Like something out of a nursery rhyme, wherever Guybrush goes the monkey is now sure to follow.

EXPLORING THE REST of the island reveals a macabre place. Bodies are strewn all over on large totem poles, apparently as sacrifices to the large monkey head sitting behind the fence. Using the monkey to open the gate, Guybrush heads inside and grabs a valuable-looking idol.

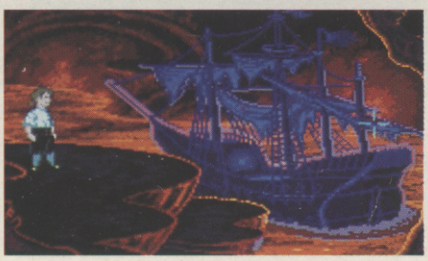


TAKING HIS newly-acquired prize to the natives, Guybrush convinces them to let him return Herman's banana picker, in exchange for which he receives the key to the monkey head. The natives also tell Guybrush about the catacombs under the island and convince him he'll need help.



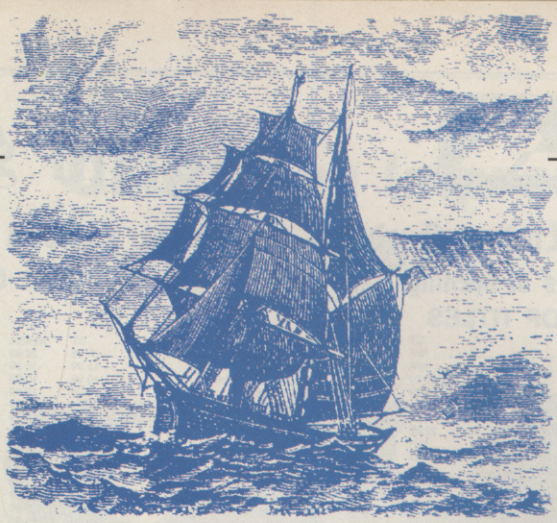


MAGIC IS THE BEST way of defeating the ghosts – a magic head to guide him, a magic root to destroy them and a magic necklace to sneak past them. At first the natives are reluctant to give up their guide, but as soon as Guybrush shows them Stan's navigating pamphlet they are convinced.

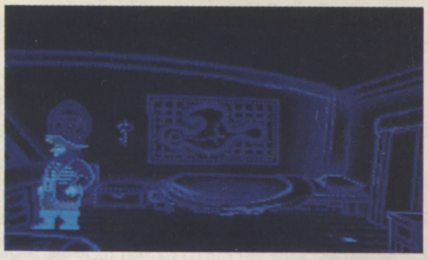


ENTERING THE CATACOMBS and using the head to guide him, Guybrush eventually finds LeChuck's ship. Unfortunately, as he tries to board it the ghosts attack, forcing him back. Persuading the head to give up its magic necklace, he quickly disappears.

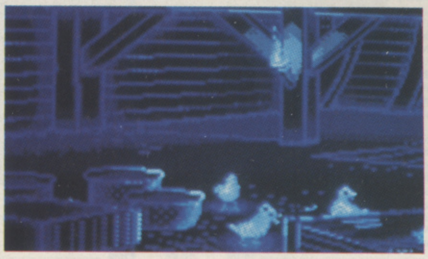
PREVIOUSLY ON MONKEY ISLAND: Guybrush Threepwood, having mastered the three trials and obtained his official pirating licence, has fallen hopelessly in love with Governor Elaine Marley of Melee Island. Unfortunately, just as he was about to propose the possibility of considering the chance of maybe getting married, she was kidnapped by the ghost pirate LeChuck. Guybrush set off to the rescue only to find himself shipwrecked (self-inflicted) on Monkey Island, with only a banana to keep him busy.

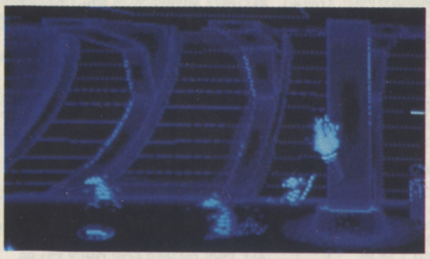


SO THAT'S LECHUCK! Although he can't be seen, Guybrush manages to move around with the grace of an elephant and needs to find another way of grabbing the master key, as LeChuck hears him every time he gets close. Using Stan's compass, he employs a spot of magnetic attraction.

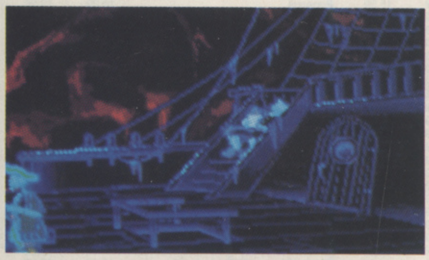


GAINING THE KEY, Guybrush makes his way down into the ship's hold, home of the magic voodoo root and filled with ghostly chickens and pigs. He grabs a feather from one of the chickens and is about to see if he can use it to grab a bottle of Grog, when he spots a trapdoor.



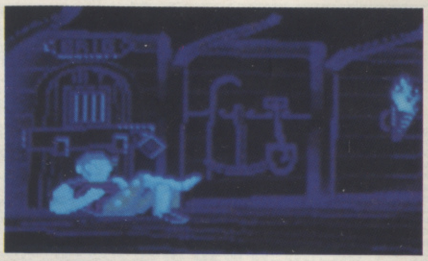


UNLOCKING IT, Guybrush ventures further down into the ship and discovers a rat-infested, grease-stained, second cargo hold. Running back upstairs, Guybrush tickles the ghost's foot with the ghost feather, causing him to drop the Grog which he feeds to the ravenous rats.

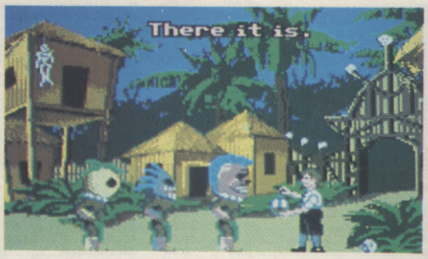


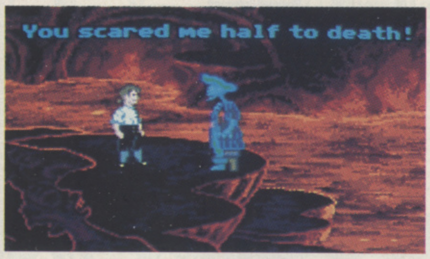
GRABBING A HANDFUL of grease, Guybrush then heads back onto the main deck and uses the sticky stuff to stop the jail door from squeaking when he opens it. Cautiously, even though he is invisible, he steps inside.

A SLEEPING GUARD rests against the door holding Governor Marley prisoner. Unfortunately, Guybrush can't find a way to open the door, and settles instead for a bunch of tools hanging on the wall. Perhaps they'll open the mysterious crate in the hold.

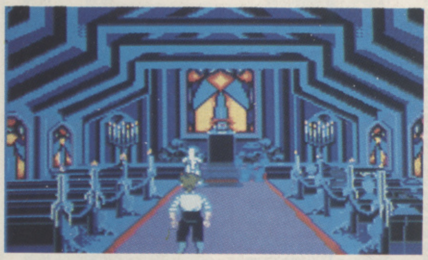


INDEED THEY DO. Inside, Guybrush finds the magical voodoo root and wastes no time in getting it back to the natives so that they can make their anti-ghost spray. Armed to the teeth with spirit spritzer, Guybrush prepares to storm the ghost ship.



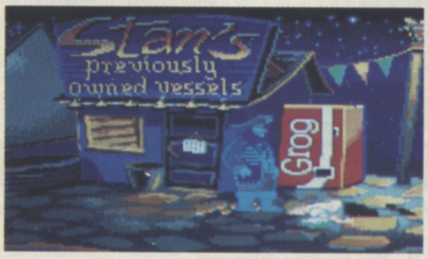


ITCHING FOR A FIGHT, Guybrush races through the catacombs and yells a mighty war cry as he leaps out to the boat, only to find it gone. All that's left is one lone crewman who informs Guybrush of LeChuck's plan to marry the Governor back on Melee Island.

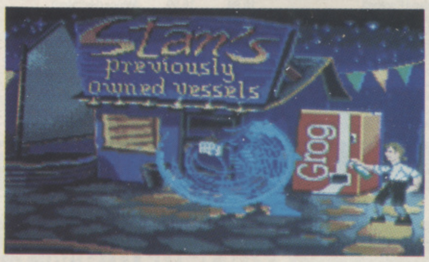


LUCKILY, Herman has a disused boat which Guybrush uses to get back to Melee Island. As soon as he pulls into the dock, he rushes to the church just in time to hear the padré say, "If any man here has good reason as to why this man – erm... ghost, and this woman should not be married..."

GUYBRUSH SPEAKS UP, much to LeChuck's annoyance. The moment has come. It's time to end LeChuck's reign of terror once and for all. Guybrush squares up and holds out the bottle of ghost spray, only to find LeChuck's fist connect with his jaw.



HAVING BEEN PUNCHED all over the island, Guybrush finally ends up inside Stan's Grog dispenser. Hoping that a can of the stuff will work just as well as the spray, Guybrush fires and...



... finishes off LeChuck once and for all. As the pirate explodes brilliantly in the night sky, a feeling of romance and passion wells up between Guybrush and Elaine as they fall in love... good, clean love... without utensils. For now, his quest is at an end.

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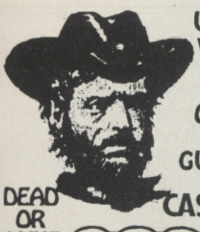

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BRIAN NESBITT'S PLAYERS GUIDE

In the third and final part of their look at Gods, the Bitmap Brothers take us through levels three and four.

LEVEL 3

WORLD 1

IN THIS WORLD you have to find the mace, power-up and weapon arc to get the world key from the large treasure room.

Go right and down the ladder. Go up the next ladder and down into the pit to the right. Kill the monster to get the time-bomb. Go up and right and pull Lever 2 to move Block 1. Go down and pull Lever 3 to open the trapdoor above. Throw the bomb down twice to kill the bee hive.

Drop down and pull Lever 4. Go right and pull Lever 5 to get the maces and door key. Go to Lever 8 pulling Lever 7 on the way, through the door and up to the three trapdoors. Pull Lever 12 to teleport to get the gold bowl. Go to Lever 15, collect the teleport key and pull Lever 15. Go through the door and collect the power-up and treasure key. Go to Lever 20, pull to open the door and reveal the wide arc. Stay near the door so that your weapons will break the Blocks in the ceiling to make the zap, energy and gold key drop.

HIDDEN PUZZLES

Short-cut

The short-cut to jump the world can be reached in two ways.

Go down to just beyond Lever 1 and then return to the start. Collect the trap key. Go to below Block 2. The trap key will make this move. Go up and walk along to the right. Pull Lever 23 and collect the maces, treasure key and wide arc. Go to the final room and you will receive a power-up.

The second method to move Block 2 means doing things the hard way. You mustn't pull Lever 1 and reach Block 2 in a short time.

Hidden treasure

Look to the ceiling of the final room.

The shop

Buy power-up

WORLD 2

YOU HAVE TO COLLECT the fire, ice and water gems to illuminate the lights in the central room. The fire gem will be stolen by the thief at the top of the second ladder.

Go to Lever 7 and enter the door. Pull Lever 8 to open the trapdoors above. Kill the thief and take the gem. Exit through the door by Lever 9. Go back to the light room and up to Lever 13. Enter the room and pull Lever 14 to open the door. Pull Lever 16 and walk left to collect the shield. Pull Lever 15 to move Block 3 (this allows you to go to the treasure room).

Reset Lever 14 to open the trapdoor on the left and collect the ice gem. Go left and down the first ladder. Pull Lever 20 to move Block 4 up and 21 to open the trapdoor. Go down the ladder on the right. Pull Lever 19 and reset to blow up the trap. Collect water gem. Return to the light room to exit.

HIDDEN PUZZLES

To find the massive treasure chest...

By Lever 17 there is a hidden switch, press this and find the other two in World 3 for a massive bonus.

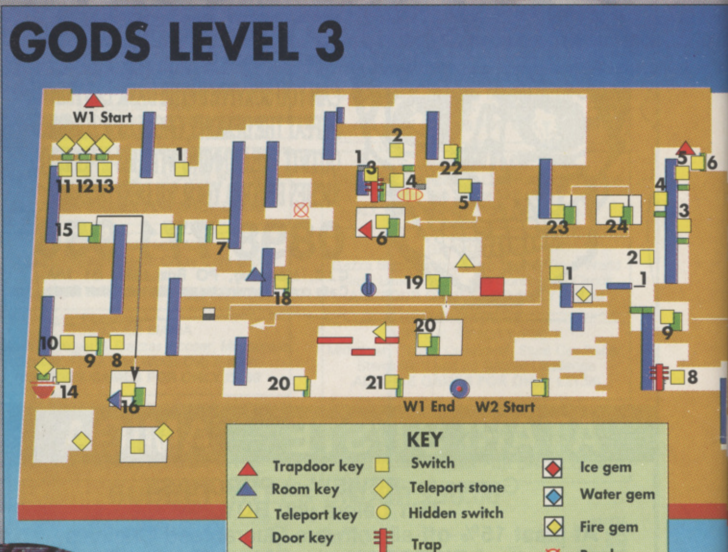
To stop the thief...

The thief who steals the fire gem can be stopped with a freeze alien potion purchased from the shop, or zapped by pulling Lever 1.

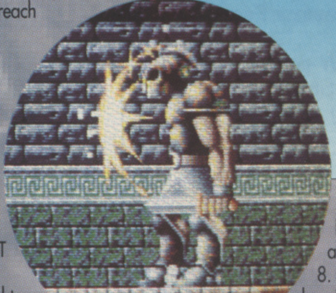
WORLD 3

The first part of the puzzle is to find and collect two vessels and take them to the final door. Don't pull any of the Levers that you're not told to.

Go right and down the first ladder. Collect the flask and go up to Lever 11. Up the ladder and across to collect the ceramic pot. Down and along to Lever 8. Pull to get trap key. Pull Lever 9 and jump up to collect the world key. Back down and reset Lever 8 to exit.



GODS LEVEL 3



HIDDEN PUZZLES

To find extra potions...

Pull Levers 1 and 2 to see what happens when you pull Levers 5 and 6 and then try resetting them. Be careful of spikes appearing beneath you.

To get an extra life...

Pull Lever 1, go right quickly and pull Lever 4.

Boss guy...

The Minotaur is fairly straightforward, being similar to the Centurion in Level 1. The added complication is that the Minotaur can jump on your head if you're not careful. When the Minotaur jumps, run underneath and behind him towards the right, then repeat when he jumps back to the right. To time the jump, watch out for the Minotaur stepping backwards. When he does this, he will then step forward, shoot and jump.

The Shop...

Buy maces, fireballs, hunters and Power Potions.

LEVEL 4

WORLD 1

Make your way to the top of the room and destroy the Block that the door key is resting on. Collect the key and pull Lever 2. Go through the door. Drop down through the opening above the trap. A moving Block will appear and save you from falling on the spike.

Go through the door on the right, jump across onto the ladder and climb down. Destroy the Blocks to your left then pull Lever 4. Use the zap to kill the monsters then climb back up the ladder to get the room key. Go down to Lever 5 and pull it to enter the trap room.

Quickly jump up to your left and pull Lever 6. This stops the moving Block from knocking the world key into the traps (if it does, you will need to get and use the trap key to get the bomb to destroy them).

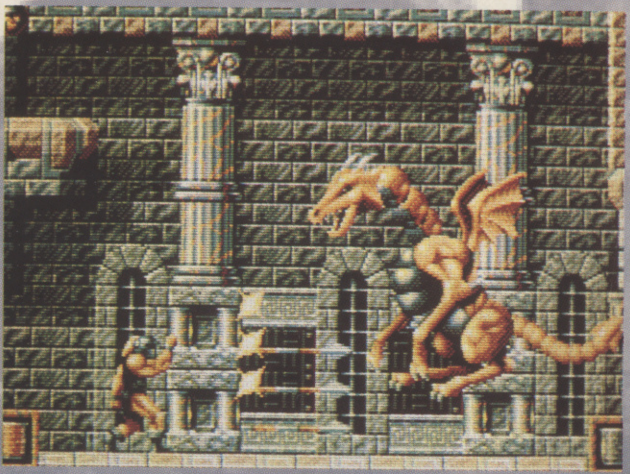
Exit the room and then make your way up to the world end by Lever 11.

To find a gold treasure chest...

Use the trap key from the trap room to move Block 2 and go down into the pit. There is a gold treasure chest here. You will also find another trap key to move Block 3.

The Shop...

Buy maces, fireballs, hunters and power potions.



WORLD 2

Here, your task is to collect the three alchemical implements and return them to the alchemist's room.

Go right, down the stairs and jump onto the breakable Blocks. Walk right and be careful not to release the trapped monsters. Go down the ladder and collect the gold bowl. Enter the room by Lever 7.

Pull Lever 9 to blow up the trap and collect the alien attract potion on the way. Pull Lever 8 to trigger the thief who will be carrying the pestle and mortar. Go to Lever 10 and drop the potion to attract the thief. Kill the thief and take the mortar.

Pull Lever 6, go left, pull Lever 11 and drop down. Go to the bottom of the map and collect the door key from behind the breakable Blocks. Go back to Lever 12, pull, enter the room and collect the lamp. Pull Lever 13 to reveal a trap key to move Block 2. Enter the Alchemist's room, collect the world key and exit through the door to the right.

HIDDEN PUZZLES

To enter the bonus section...
There is a bonus section which can be entered by collecting the room key from the section above the first door and then pulling Lever 1.

To find a free familiar...
Collect the oil lamp from the bonus section and pull Lever 4 to get a familiar.

WORLD 3

IN THIS WORLD you simply need to find and collect the world key.

Go left and kill the dog which appears at the bottom of the first ladder to reveal a spear. You will need to be carrying this when you pull Lever 1 to move Block 1. Reset Lever 1 and go through the door to the left. Go right and down the ladder. Pull Lever 2, then Lever 3 and go through the door to the right. Go to Lever 7 and pull it.

Return to Lever 4 and go back through the door. Collect the world key and go up the ladder. This takes you back to the left of Lever 2. Make your way to Lever 8 and pull it to enter the final guardian's room.

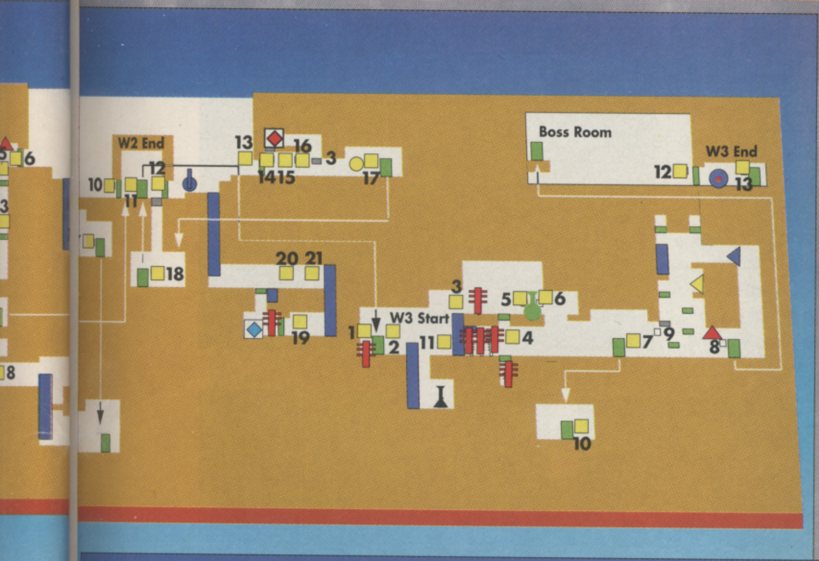
HIDDEN PUZZLES

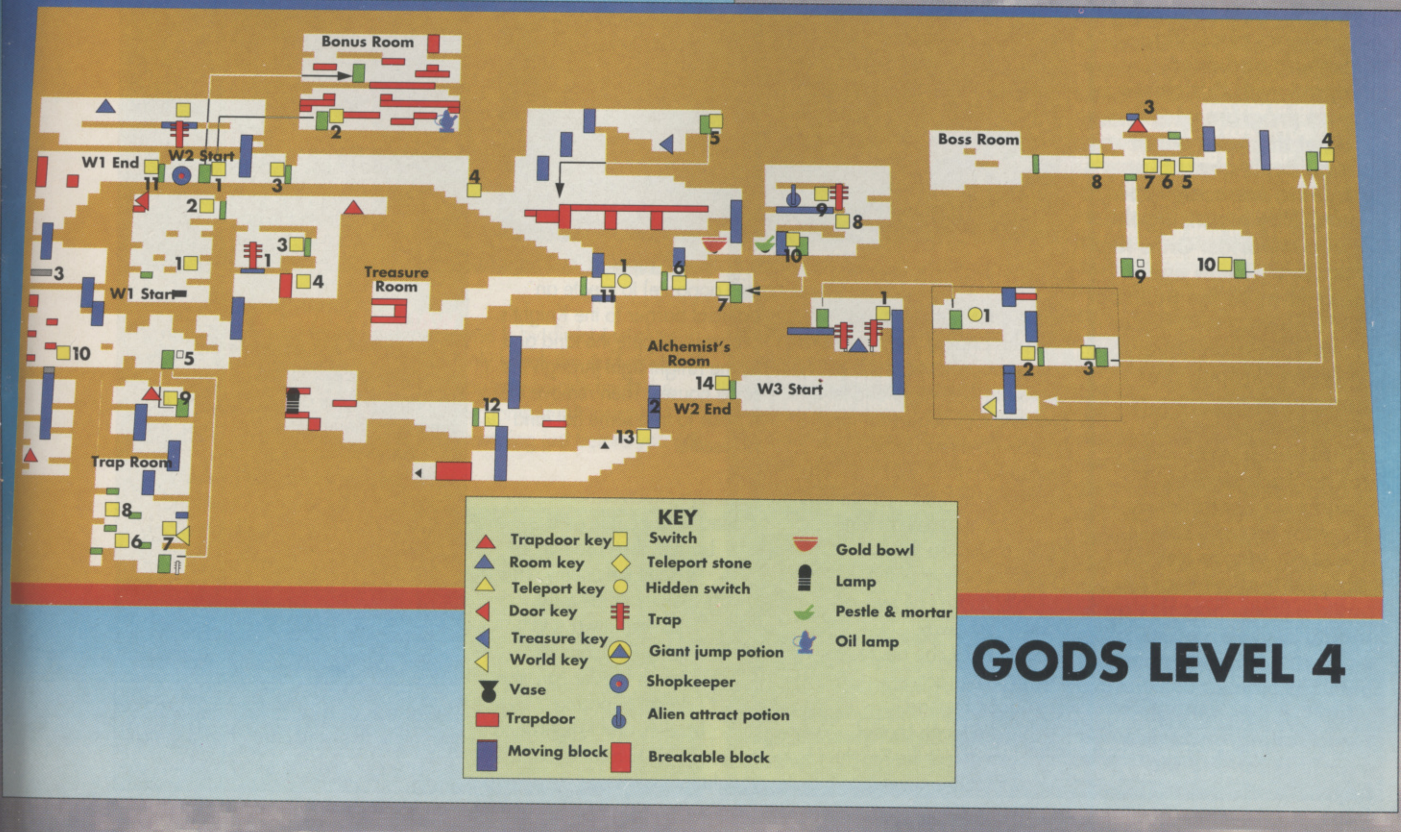
To get the treasure key...
When you get to Lever 1, don't kill the thief – he brings you the treasure room key. You will find the treasure room by dropping down the trap door by Lever 7 and going through the door at the bottom of the pit.

To get the axes...
To move Block 2 and get the axes you need to do the following: make the thief get the mace from above Levers 5, 6 and 7. Pull Lever 7 to open the trap door. Pull Lever 6 to move Block 3 to knock the trap key into the pit below.

Reset Lever 7 to close the trap door. Pull Lever 5 to open the trap door next to the thief. Wait for the thief to collect the mace and come down to you. Kill the thief and collect the mace. Pull Lever 7 to open the trapdoor and collect the trap key. You will now be able to move Block 2 and use the mace to break the Blocks to allow the axes to be dropped. This makes it far easier to kill the final guardian.

And that's it! There is no more. You're at the end. Now for Magic Pockets...


W2 End
Boss Room
W3 End
W3 Start


Bonus Room
W1 End
W2 Start
W1 Start
Treasure Room
Trap Room
Alchemist's Room
W3 Start
W2 End
Boss Room
KEY
Trapdoor key
Room key
Teleport key
Door key
Treasure key
World key
Vase
Trapdoor
Moving block
Switch
Teleport stone
Hidden switch
Trap
Giant jump potion
Shopkeeper
Alien attract potion
Breakable block
Gold bowl
Lamp
Pestle & mortar
Oil lamp

GODS LEVEL 4

BRIAN NESBITT'S CLASSIC GUIDE

HOW TO SURVIVE

(Or... Cleverness Is Next To Godliness)

HEAVENS ABOVE! Bullfrog's classic 'God simulator' is re-released this month on Electronic Arts' Star Performers budget label – just in case there are any of you left out there who haven't already got it in your collection (see the Cheap And Cheerful section for more details)

So, for those of you who've just picked up this incomparable software landmark – or even for those of you who've been playing it for two years and still haven't mastered the art – Bullfrog supremo Peter Molyneux (above) is happy to pour forth the benefit of the knowledge he's gained over almost three years of eating, breathing and even sleeping with this classic of games program.

To get the most out of this guide, it's best that you learn the basic ropes yourself by practising the first few worlds. Once this is done, try them again using some of the Bullfrog game-busting techniques – this should soon have you whizzing through the landscapes

Finally, once you've completed a level, why not go back and try it again using completely different tactics? This is one sure way to get to grips with all of the game's idiosyncrasies and should also keep you out of harm's way from now until Christmas.

Right, that's enough scene-setting – now it's over to Peter and the boys...

BUILDING

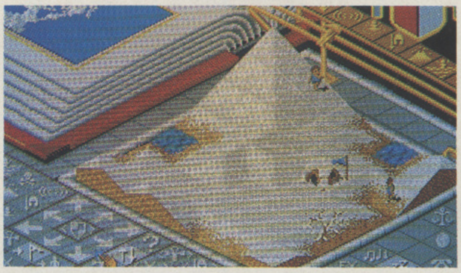
To build ground quickly, double click on one point, then remove the top point. This allows you to create an area of nine flat blocks using only three clicks.

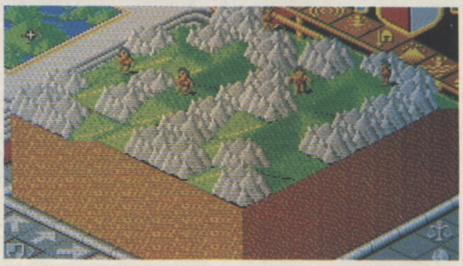
'TURFING' OR 'SPROGGING'

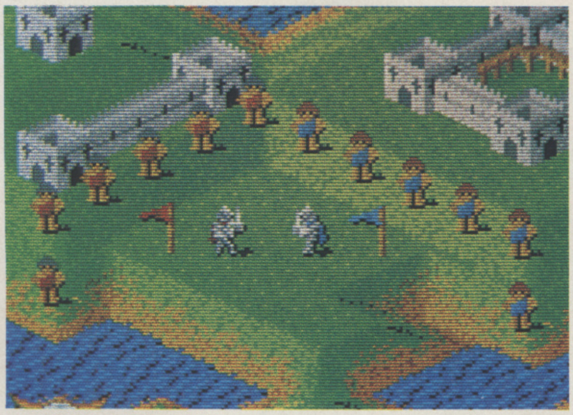
Reduce the area of crop fields that a castle has and the size of the building is reduced, lowering the capacity of the building to hold people and forcing a walker to leave. Use this method to force a walker from a large castle. It's important to note that the largest castle uses an extra block around the edge of its crop fields; this land cannot be used for direct settlement.

LAND MAINTENANCE

Keep your land clean and tidy by removing swamps, rocks and broken and bad land. Without a strong, clean landscape your population will not flourish. Always remove swamps, as these are a direct drain on your population (especially the bottomless variety).







HOW TO DEAL WITH KNIGHTS

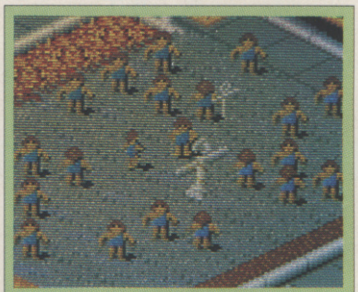
If the enemy starts to use Knights against you, you have a number of options open. Try ignoring the Knight and let it rampage through your land and burn a few houses, but make sure that you clean up the land and resettle behind it.

Drowning a Knight is no easy matter, as the computer opponent usually doesn't allow you to get away with it, but it can be done with practice.

A good method is to build a tough Leader that can defeat the Knight in combat. It's possible to use a system of 'nippled' buildings (see opposite) to create an artificial barrier to the Knight's progress. Nipple the land and let the Knight fight through the small houses. Then remove the nipples to free some flat land to resettle.

TOUGH LEADERS

Collect your people as a Leader, then use him to assault the enemy. This is one of the most satisfying ways to play *Populous*. A tough Leader can also defeat opposing Leaders and Knights and can go on to form a tough Knight for your side.



PAPAL MAGNET MODE

Careful use of this mode early in the game can move your Leader and people away from the homeland and into a new territory fresh for expansion.

WALKERS HAVE IQ

Every walker has a degree of intelligence determined by the technology level and the number of times they have been 'sprogged' from a settlement. The degrees of intelligence are reflected by the walker's ability to locate new land and so on. A low IQ walker will only spot land five or six squares away.

TECHNOLOGY

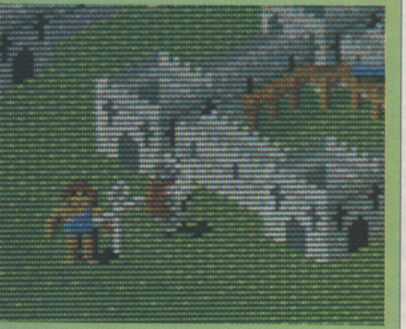
A player's technology level directly affects the outcome of any combat they're involved in. The weapons factor acts as a multiplier, so weak people with swords are often a match for stronger club-wielding walkers.

POPULOUS

FIGHT MODE

This mode is very good for passive expansion: your people will tend towards the enemy, settling as they go. This is most useful when you're close to the enemy at the start of the game.

THE FIGHTING LEADER



You can use your Leader as a direct and controllable weapon. Place the magnet in the building you want to attack, and then go into 'goto magnet' mode. Your Leader will charge off and attack the building, settling it after the combat. Move the magnet and off he charges. In this mode you are not settling anything except the buildings you are fighting over, so beware of depopulating your lands or of being out-populated. Your leader is constantly being supported by your walkers who are drawn to him.

HOW TO WIN GAMES

The most gratifying way of finishing games is by direct use of your leader. A couple of tough Knights certainly knock the stuffing out of weak opponents. Aided by the leader you can quickly finish the opponent off. Armageddon will draw the game to an instant conclusion, but for a bit of variety try swamping just before you call it up.

COMPUTER STRATEGIES

Learn the tactics and strategies that the computer uses, look at the options it is allowed and decide which effects will be used. If it can only flood, then build higher. If it can only 'quake, then get ready to be shaken about. Learn the way the computer builds and take advantage of it.

ADVANCED TECHNIQUES AND STRATEGIES

AND NOW, ESPECIALLY FOR THOSE OF YOU who think you have the hang of things, here's a few of the Bullfrog boys' best kept secrets to help you get past those annoying little worlds which are just that little bit too difficult to beat…

NIPPLING

Turf people from castles by lumping or nippling the land around them, but don't remove the lumps, just let the walkers settle amongst the smaller castles. Do this to a large area of your castles, then remove all the lumps. Creating this knock-on effect should produce a number of new castles at the edge of your land, and you can then expand out from these buildings. This tactic also shortens the time taken for a walker to settle after being turfed, a vital strategy for landscapes where the environment is harmful.

MULTI-SPROGGING

This is similar to nippling and is designed to create as many settlements from one as possible. A large castle that has a reasonable population in it can be reduced so that another walker is produced and another walker from that. The first walker will have settled and can also be reduced to produce a walker. From one castle four settlements have been created. Flatten the land and you have four castles from one.

DETERMINATION

The best way to win any game is to out-build the opponent. Against the computer at higher rates this is often quite hard – however, you can keep building after the computer has altered its priority to attacking rather than building (if you weather the attacks and continue to build as fast as you can).

POOR MAN'S VOLCANO

Get someone into the enemy's land and then settle them, scroll the map to the furthest point from the flag of your building then raise the land upsetting as many of his houses as possible. This is a cheap way to create a volcano.

SWAMPS

Quite simply the most lethal weapon you have. He who swamps first swamps hardest. Swamp the enemy's Leaders, his Knights and his people. Swamps will significantly reduce his population and can often keep the computer player down while you are building.

THE SWAMP PLATFORM

To counteract the effect of the computer swamping your Leader, place the magnet in an area of land that is lumpy and not susceptible to swamps. Collect your Leader here and then release Knights into his land. The computer will try to swamp and have no effect, thus wasting manna.

BUILD HIGH

If the computer has flood and few other options, it is a good tactic to build two or three levels high. You can simply ignore the flood and let it affect only its own people.

DOUBLE VOLCANO

If you do use a volcano, try to do it on top of another – either one after the other or on the site of an old volcano. A double volcano is very time- and manna-consuming to remove.

CHARGE

Getting your buildings in amongst the opponents gives you the chance to drown people, upset buildings and generally start attacking where it hurts – his home. You also get the benefit of being safer from swamps and other effects. The computer will start to clean up the land your people are settling as it's also its own land.

ZEN

Try building lots of settlements without bothering to turn them into castles. This gives you a larger number of walkers. Zen allows you to ignore the special effects and concentrate on spreading and leading your people with your leader. Building through the hills tends to stop enemy Knights, as they spend all their time killing small and worthless huts and tents rather than the important houses and castles (this is called the 'soggy mountain' tactic). You should also build castles at the back of your land with this buffer of tiny settlements before it.

EXPANSIONIST POLICY

Learn the patterns of crop fields that are required by the various buildings, learn the fastest building techniques, and learn how to 'multi-sprog' and 'nipple'. Then keep your land clean and build. Then build some more. You can win very tough games this way. Keep building until you have out-populated the opponent and have enough energy to Armageddon.

LOUISIANA

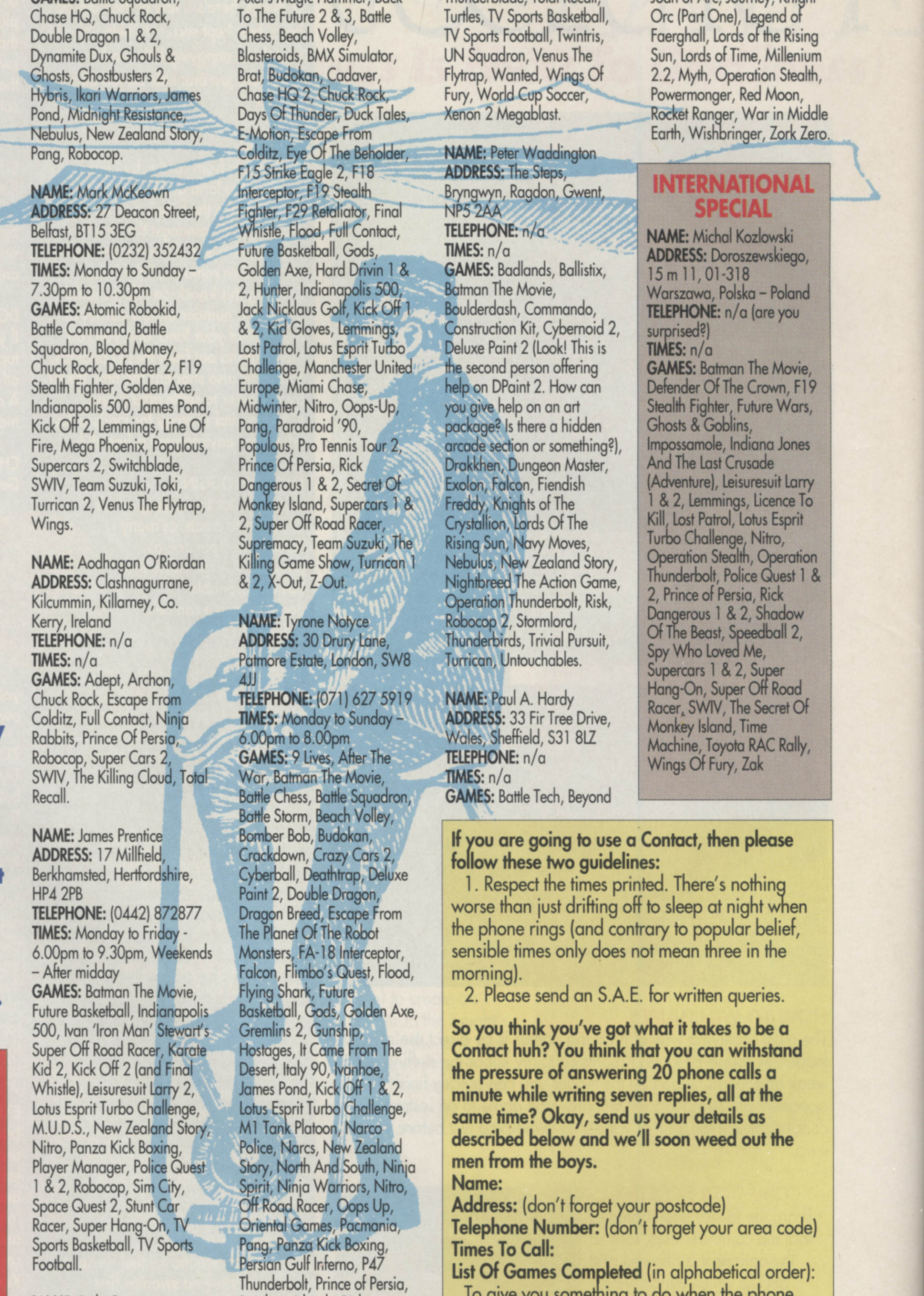
If it moves, swamp it. If it doesn't move, swamp it anyway.

BRIAN NESBITT'S CONTACTS

SOMEONE ONCE ASKED me how I can tell whether an applicant has the necessary skills to be a Contact. It's quite simple really. Each Contact-wannabe goes through a rigorous four-week training programme at the Brian Nesbitt Fitness And Awareness Centre, followed by three months in my Brian Nesbitt Neural Sharpening Tank. Next come seven years in one of my Brian Nesbitt Kamikaze Training Schools until finally, I fly each applicant by helicopter to a location three miles south of the North Pole, from where they must make it back to EMAP Towers armed only with a compass (without a pencil), a half-eaten Crunchie bar (to give them that Friday feeling) and a 1972 copy of *The Adventures Of Jack London In Big Print For The Older Reader.* Power mad? Me?

WARNING!!!

IT'S PARENTS' permission time again. Yes folks, you too could be one of the shiny, happy Contacts if you get your Dad's permission (or your Mum's or whoever else pays the phone bill in your house). Please ask them and hey, while you're at it, why not tell them you love them. You know it makes sense (it'll also help persuade them to say yes).



NAME: Tim Easley
ADDRESS: 2 Wisbech Road, Croydon, Surrey, CR0 2LY
TELEPHONE: n/a
TIMES: n/a
GAMES: Battle Squadron, Chase HQ, Chuck Rock, Double Dragon 1 & 2, Dynamite Dux, Ghouls & Ghosts, Ghostbusters 2, Hybris, Ikari Warriors, James Pond, Midnight Resistance, Nebulus, New Zealand Story, Pang, Robocop.

NAME: Mark McKeown
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TIMES: Monday to Sunday – 7.30pm to 10.30pm
GAMES: Atomic Robokid, Battle Command, Battle Squadron, Blood Money, Chuck Rock, Defender 2, F19 Stealth Fighter, Golden Axe, Indianapolis 500, James Pond, Kick Off 2, Lemmings, Line Of Fire, Mega Phoenix, Populous, Supercars 2, Switchblade, SWIV, Team Suzuki, Toki, Turrican 2, Venus The Flytrap, Wings.

NAME: Aodhagan O'Riordan
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TELEPHONE: n/a
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GAMES: Adept, Archon, Chuck Rock, Escape From Colditz, Full Contact, Ninja Rabbits, Prince Of Persia, Robocop, Super Cars 2, SWIV, The Killing Cloud, Total Recall.

NAME: James Prentice
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TELEPHONE: (0442) 872877
TIMES: Monday to Friday - 6.00pm to 9.30pm, Weekends – After midday
GAMES: Batman The Movie, Future Basketball, Indianapolis 500, Ivan 'Iron Man' Stewart's Super Off Road Racer, Karate Kid 2, Kick Off 2 (and Final Whistle), Leisuresuit Larry 2, Lotus Esprit Turbo Challenge, M.U.D.S., New Zealand Story, Nitro, Panza Kick Boxing, Player Manager, Police Quest 1 & 2, Robocop, Sim City, Space Quest 2, Stunt Car Racer, Super Hang-On, TV Sports Basketball, TV Sports Football.

NAME: Dale Gratton
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TELEPHONE: (0329) 221603
TIMES: Monday to Friday – After 4.00pm, Weekends – Sensible hours only
GAMES: 688 Attack Submarine, Afterburner 2, Archipelagos, Armour-Geddon, ATF 2, Awesome, Axel's Magic Hammer, Back To The Future 2 & 3, Battle Chess, Beach Volley, Blasteroids, BMX Simulator, Brat, Budokan, Cadaver, Chase HQ 2, Chuck Rock, Days Of Thunder, Duck Tales, E-Motion, Escape From Colditz, Eye Of The Beholder, F15 Strike Eagle 2, F18 Interceptor, F19 Stealth Fighter, F29 Retaliator, Final Whistle, Flood, Full Contact, Future Basketball, Gods, Golden Axe, Hard Drivin 1 & 2, Hunter, Indianapolis 500, Jack Nicklaus Golf, Kick Off 1 & 2, Kid Gloves, Lemmings, Lost Patrol, Lotus Esprit Turbo Challenge, Manchester United Europe, Miami Chase, Midwinter, Nitro, Oops-Up, Pang, Paradroid '90, Populous, Pro Tennis Tour 2, Prince Of Persia, Rick Dangerous 1 & 2, Secret Of Monkey Island, Supercars 1 & 2, Super Off Road Racer, Supremacy, Team Suzuki, The Killing Game Show, Turrican 1 & 2, X-Out, Z-Out.

NAME: Tyrone Notyce
ADDRESS: 30 Drury Lane, Patmore Estate, London, SW8 4JJ
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GAMES: 9 Lives, After The War, Batman The Movie, Battle Chess, Battle Squadron, Battle Storm, Beach Volley, Bomber Bob, Budokan, Crackdown, Crazy Cars 2, Cyberball, Deathtrap, Deluxe Paint 2, Double Dragon, Dragon Breed, Escape From The Planet Of The Robot Monsters, FA-18 Interceptor, Falcon, Flimbo's Quest, Flood, Flying Shark, Future Basketball, Gods, Golden Axe, Gremlins 2, Gunship, Hostages, It Came From The Desert, Italy 90, Ivanhoe, James Pond, Kick Off 1 & 2, Lotus Esprit Turbo Challenge, M1 Tank Platoon, Narco Police, Narcs, New Zealand Story, North And South, Ninja Spirit, Ninja Warriors, Nitro, Off Road Racer, Oops Up, Oriental Games, Pacmania, Pang, Panza Kick Boxing, Persian Gulf Inferno, P47 Thunderbolt, Prince of Persia, Rainbow Islands, Rick Dangerous 2, Robocop 2, Rocket Ranger, Rogue Trooper, R-Type, Run The Gauntlet, Shadow Of The Beast, Silkworm, Sly Spy Secret Agent, Speedball 1 & 2, Spiderman, Sphinx, Spy Who Loved Me, St. Dragon, Stormlord, Street Fighter, Strider 2, Supercars, Super Hang-On, SWIV, Thunderblade, Total Recall, Turtles, TV Sports Basketball, TV Sports Football, Twintris, UN Squadron, Venus The Flytrap, Wanted, Wings Of Fury, World Cup Soccer, Xenon 2 Megablast.

NAME: Peter Waddington
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TELEPHONE: n/a
TIMES: n/a
GAMES: Badlands, Ballistix, Batman The Movie, Boulderdash, Commando, Construction Kit, Cybernoid 2, Deluxe Paint 2 (Look! This is the second person offering help on DPaint 2. How can you give help on an art package? Is there a hidden arcade section or something?), Drakkhen, Dungeon Master, Exolon, Falcon, Fiendish Freddy, Knights of The Crystallion, Lords Of The Rising Sun, Navy Moves, Nebulus, New Zealand Story, Nightbreed The Action Game, Operation Thunderbolt, Risk, Robocop 2, Stormlord, Thunderbirds, Trivial Pursuit, Turrican, Untouchables.

NAME: Paul A. Hardy
ADDRESS: 33 Fir Tree Drive, Wales, Sheffield, S31 8LZ
TELEPHONE: n/a
TIMES: n/a
GAMES: Battle Tech, Beyond Zork, Champions of Krynn, Dungeon Master, Escape from Singe's Castle, Gnome Ranger (Part One), Indiana Jones (Adventure), Ingrid's Back, Joan of Arc, Journey, Knight Orc (Part One), Legend of Faerghall, Lords of the Rising Sun, Lords of Time, Millenium 2.2, Myth, Operation Stealth, Powermonger, Red Moon, Rocket Ranger, War in Middle Earth, Wishbringer, Zork Zero.

INTERNATIONAL SPECIAL

NAME: Michal Kozlowski
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TELEPHONE: n/a (are you surprised?)
TIMES: n/a
GAMES: Batman The Movie, Defender Of The Crown, F19 Stealth Fighter, Future Wars, Ghosts & Goblins, Impossamole, Indiana Jones And The Last Crusade (Adventure), Leisuresuit Larry 1 & 2, Lemmings, Licence To Kill, Lost Patrol, Lotus Esprit Turbo Challenge, Nitro, Operation Stealth, Operation Thunderbolt, Police Quest 1 & 2, Prince of Persia, Rick Dangerous 1 & 2, Shadow Of The Beast, Speedball 2, Spy Who Loved Me, Supercars 1 & 2, Super Hang-On, Super Off Road Racer, SWIV, The Secret Of Monkey Island, Time Machine, Toyota RAC Rally, Wings Of Fury, Zak

If you are going to use a Contact, then please follow these two guidelines:

1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, sensible times only does not mean three in the morning).
2. Please send an S.A.E. for written queries.

So you think you've got what it takes to be a Contact huh? You think that you can withstand the pressure of answering 20 phone calls a minute while writing seven replies, all at the same time? Okay, send us your details as described below and we'll soon weed out the men from the boys.

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There are hard games and there are incredibly hard games, but Psygnosis' simulation of futuristic warfare really takes the biscuit. Programmer Ed Scio and reader Peter Foreman help you battle on.

BRIAN NESBITT'S PLAYERS GUIDE

ARMOUR-

To complete *Armour-Geddon* you must find the five pieces of the neutron bomb and destroy the enemy's energy beam. Here's how to find each piece.

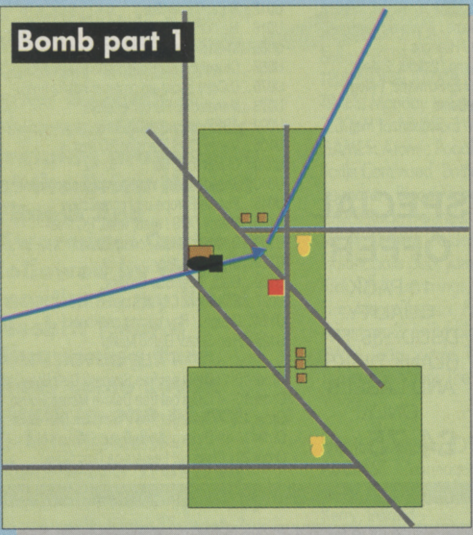
KEY

▬	Road	●	Bomb part 1
🟥	Barrage flak	🟫	Huts or houses
▲	Node	🟨	Floating bomb

THE MISSIONS

Note: We are assuming that you are playing without Training Mode activated. If you have Training Mode on, ignore the references to developing materials and supplies.

Bomb part 1

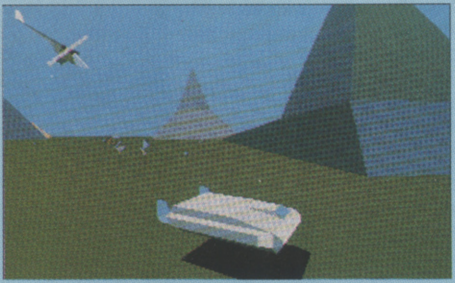


Mission 1
Grid reference: 44,-10
Compass from base: East

USE R&D TO DEVELOP BOMBERS, Telepods (you only need three), Night Sights and Drop Tanks. Use one manufacturer on the Drop Tanks and tank shells and remember it is imperative that you make at least one Bomber, Telepod and Drop Tank.

Go to the Intelligence screen and zoom out to 1X magnification. Head right until you reach the second city which houses the first part of the Neutron Bomb (use Bomb Map 1 to make sure you have the right place). Fix the waypoint next to the factory complex then go to the Equipment screen.

Load a Bomber with a Telepod, a Drop Tank and some form of armament. Fly to the city using the waypoint beacon, dropping the Telepod once you reach the target, then turn back for base. Once you're back home, fuel up a Heavy Tank, arming it with shells, and a Drop Tank. Teleport to the city area and pick up the first part of the bomb (use the VDU to locate it). Then head back to base.



Mission 2
Grid reference: 111,1
Compass from base: East

GO TO THE INTELLIGENCE SCREEN and head far right until you see an island (use Bomb Map 2). The bomb is on the most northern part of the 'T'. Make this the waypoint.

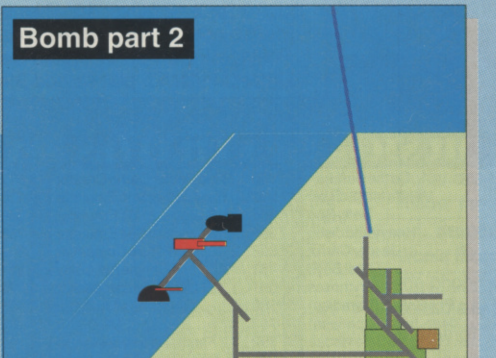
Load a Bomber with a Telepod and two Drop Tanks and fly towards the waypoint (approx. 7,000m). Turn off your engine and glide in, firing the Telepod into the ground, then land the plane on the grass. Taxi on the ground and use the Telepod to get back to base.

Now arm a Heavy Tank with shells and two Drop Tanks and teleport to the bomb. Drive carefully to pick up the bomb (use the Satellite view to avoid driving into the water). Once you've got it, head back to base.

KEY

▬	Road	▬	Energy Line
●	Shell turret	●	Bomb part 2
▬	Laser gun	🟫	Hills

Bomb part 2



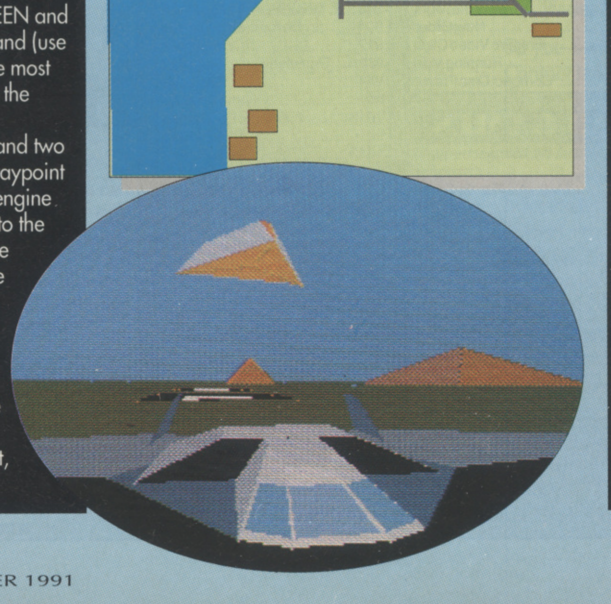
Missions 3 & 5
Grid references: 127,88 & 126,62
Compasses from base: North by Northeast & Northeast

GO TO THE INTELLIGENCE SCREEN, head to where you made the waypoint for Mission 2 and go up until you come across a green diamond-shaped piece of land. This is where waypoint 3 should be set. Directly north of this is a runway hidden by mountains. The bomb part is located between the green diamond and the tower.

Give the Bomber a payload of two Drop Tanks and a Telepod. Taxi the Bomber into the base Telepod to reach the island in Mission 2. Take off from here and fly towards the waypoint, varying your shield to decrease fuel consumption.

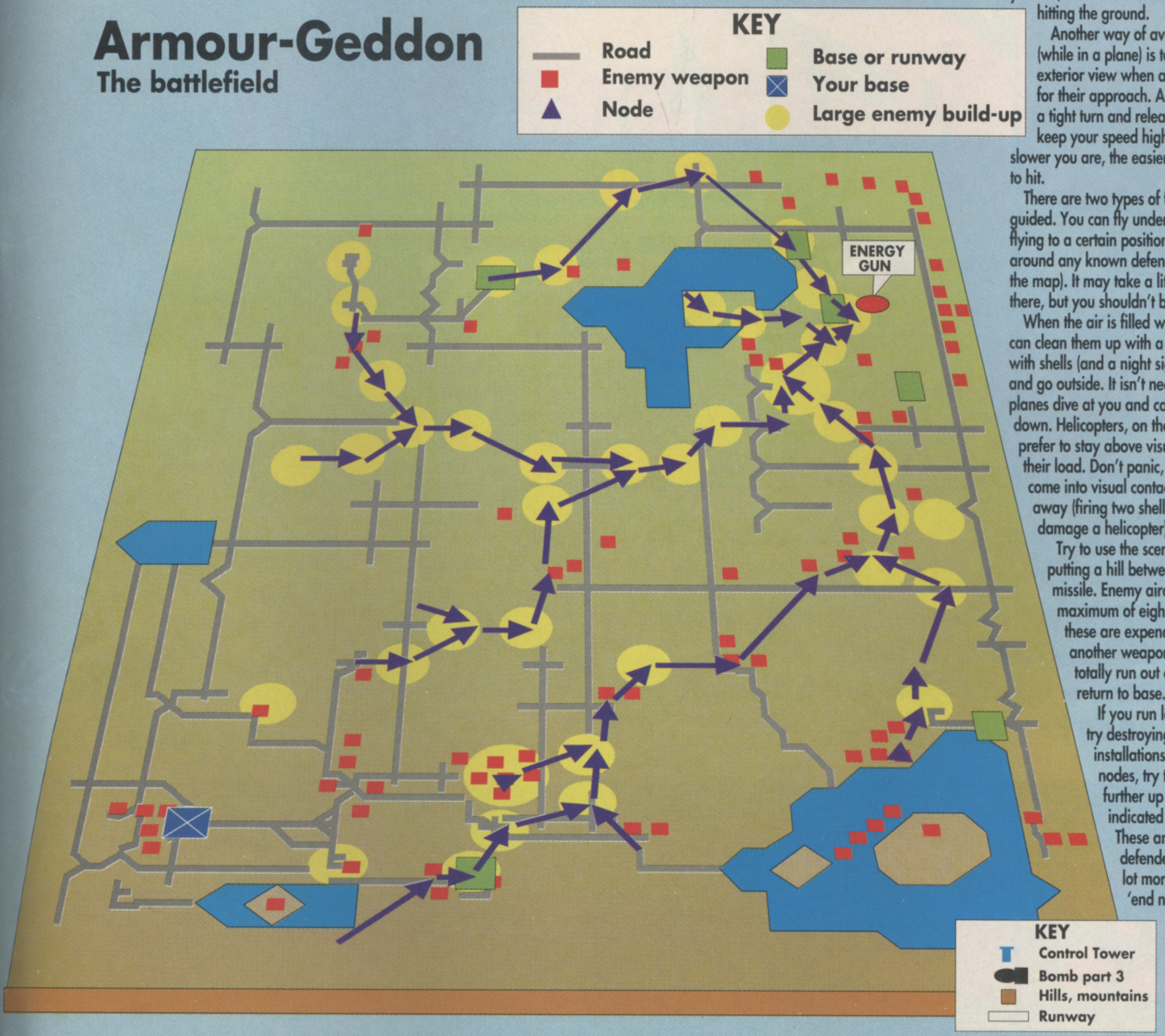
On reaching the waypoint, fire your Telepod and fly on to the runway. Land the Bomber there and pick up the bomb part (behind the tower). You'll probably have to sacrifice the Bomber at this point.

Now go to the Intelligence screen and set a waypoint on the radioactive symbol in the centre of the diamond. Arm a Heavy Tank with shells and two Drop Tanks and teleport to bomb part five. Keep your shield at full power as there are a lot of defences. Find the bomb using the waypoint



R-GEDDON

Armour-Geddon
The battlefield



GENERAL TIPS

IT IS ADVISABLE to fly below 200ft as this stops your plane from being detected on enemy radars. Flying even lower is a good safety measure against missiles as the lower you are, the more chance they have of hitting the ground.

Another way of avoiding missiles (while in a plane) is to switch to the exterior view when attacked and watch for their approach. As they get close, do a tight turn and release chaff. Try to keep your speed high by diving – the slower you are, the easier it is for the missile to hit.

There are two types of flak: barrage and guided. You can fly under barrage. When flying to a certain position, try to skirt around any known defences (as shown on the map). It may take a little longer to get there, but you shouldn't be attacked.

When the air is filled with enemies, you can clean them up with a heavy tank. Arm it with shells (and a night sight if necessary) and go outside. It isn't necessary to move as planes dive at you and can easily be shot down. Helicopters, on the other hand, prefer to stay above visual contact and fire their load. Don't panic, wait until they come into visual contact then blow them away (firing two shells as one will only damage a helicopter).

Try to use the scenery as cover, putting a hill between you and a missile. Enemy aircraft have a maximum of eight missiles and once these are expended they switch to another weapon. Once they've totally run out of firepower, they return to base.

If you run low on resources, try destroying some of the installations. When attacking nodes, try to destroy the ones further up the chain (as indicated on the map). These are more heavily defended but transfer a lot more power than an 'end node'. Don't break off the attack until the node is fully destroyed as damaged nodes repair themselves.

Mission 4
Grid reference: 15, 115
Compass from base - North

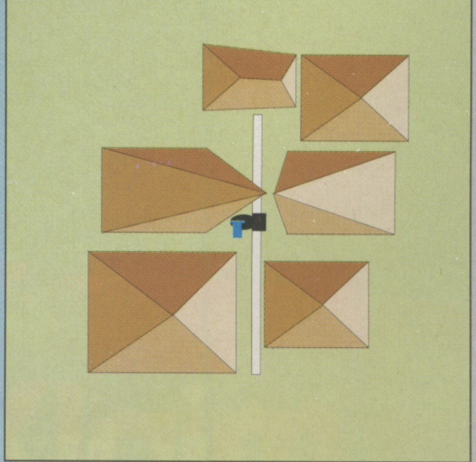
THIS MISSION SHOULD BE ATTEMPTED LAST as it is quite easy. The bomb part is located north from the base, protected by four mountains linked together, forming a rectangle that encloses everything. Approach is only possible from the air.

Arm a Bomber with three Drop Tanks (you'll need them) and take off. When you are within 7,000m, turn slightly so you approach from the left, thus avoiding a barrage of flak. Landing the Bomber requires you to stay at 200ft or so with controlled thrust. The idea is to glide in and taxi to the bomb. You will have to sacrifice the Bomber for this mission.

You now have all five parts of the bomb so it's time to bomb the energy laser and win the game. The laser is situated on a green diamond (scroll the map north from Mission 3 area and magnify to maximum).

As soon as you have found it, set the waypoint and arm a Bomber with the Neutron Bomb and two Drop Tanks. Take off from your base and fly towards the laser. Stay at around 200ft and get as close as possible before you drop the bomb. Make sure it hits then sit back and watch the end sequence.

Bomb part 3



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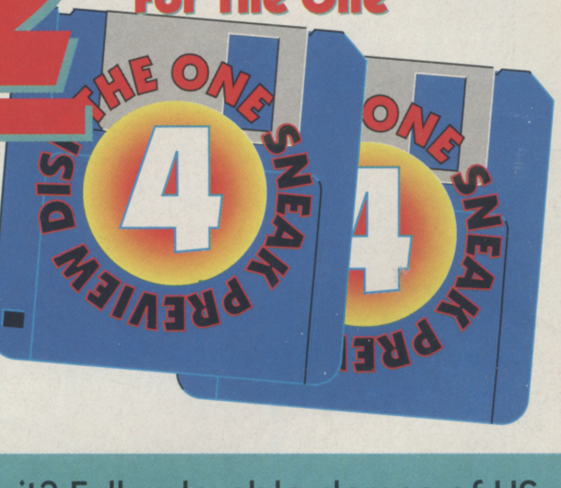
But 2

For The One

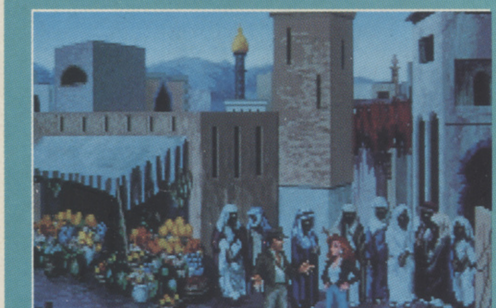

THE ONE SNEAK PREVIEW DISK
4

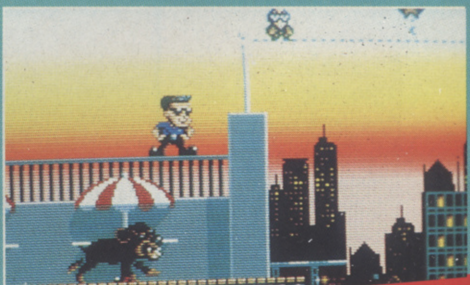
We know that it's more than you deserve, but next month's issue will carry double the usual amount of Sneak Preview disks. That's right, an incredible four fully-playable demos – don't you wish that it was here already?

Yes!

Can you believe it? Fully-playable demos of US Gold's Indiana Jones And The Fate Of Atlantis, Audiogenic's World Class Rugby, Hudson Hawk from Ocean and our 3D Construction Kit competition winner.*

*Yes, we know we said that last month, but this time we really mean it, okay?





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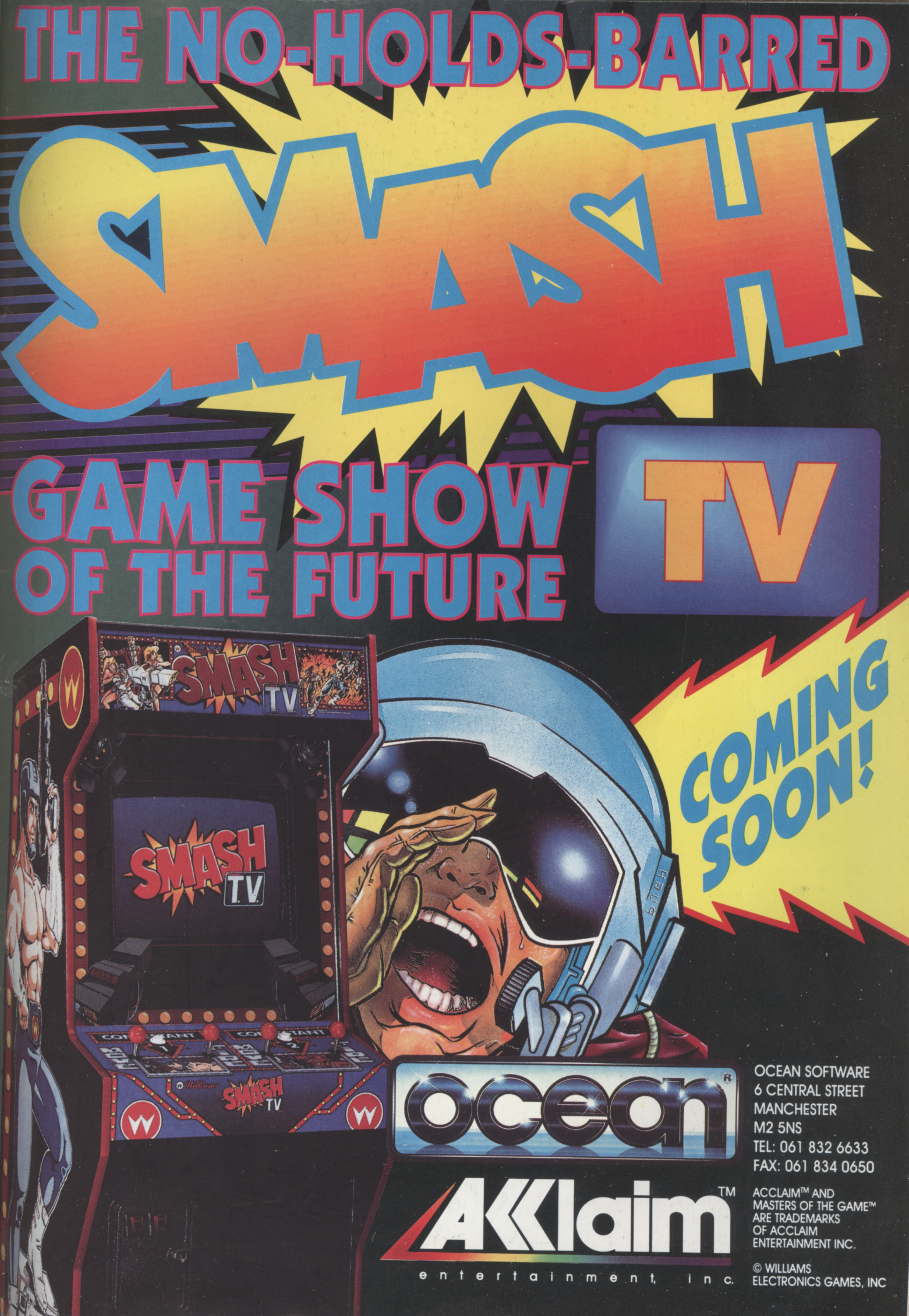
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Hello fellow humans!
Bartholomew J. Simpson here, with a very important secret:

SPACE MUTANTS ARE INVADING SPRINGFIELD

That's right man! A buncha slimy, horrible, totally gross and putrid monsters are taking over the bodies of the people who live here and they wanna build a weapon that's gonna take over the entire planet!

PReTTy CoOL, HUh?

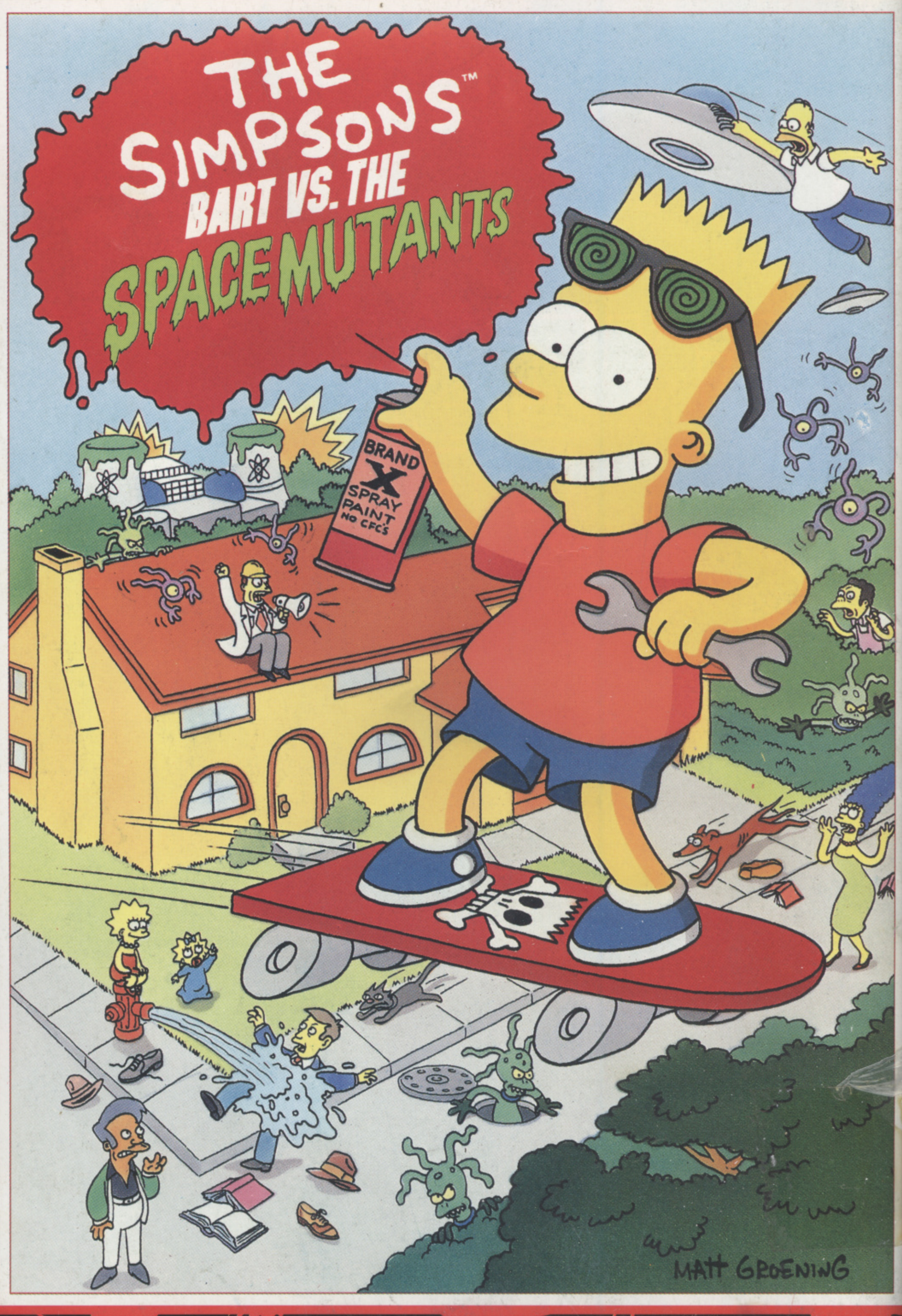
Anyway, yours truly is the only one who can see 'em! I've gotta spray-paint things, get radical on my skateboard, use my trusty slingshot, and in general behave like a nuisance, man.

Plus, with evil dudes like Nelson the bully and Sideshow Bob getting in my way, it's a good thing I've got the rest of the Simpsons to help me out!

So if you're a decent person a patriot, and somebody who cares about this sorry planet, you'll do the right thing.

Save the Earth

BUy THiS GaME!
Thanks man.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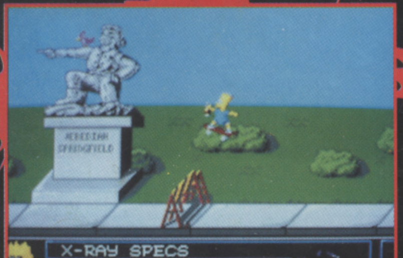
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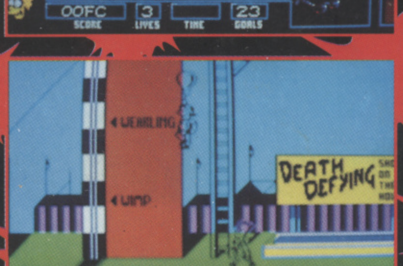
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